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COVER:
SIN CARLITO IN BEN LEVIN'S
"LUCKY BREAK"



No. **101**

STEPHAN ELLIOTT'S 'PRISCILLA, QUEEN OF THE DESERT'

PLUS VICTORIAN SUPPLEMENT: 'MURIEL'S WEDDING' / 'LUCKY BREAK'

AND: 'ONLY THE BRAVE' / 'BAD BOY RUBBY' / 'COUNTRY LIFE'

AUSTRALIA'S FIRST FILMS: FILMING FEDERATION

the last thing I want to do inside the 15th precinct is blow out the windows.



Brian J. Reynolds

Director of Photography



we reflect the best of you

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Richardson, J. W., & J. A. Foxall.

Board 167 will be a conference on Facilities and Materials for Clinical Laboratories.

TECHNICAL TEAM

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Letters

Dear Editor

In the Ken G. Hill obituary by Neil McDonald (Cinema Papers No. 95 June 1994) there is an error in one of the photo captions, pages 14-15. The role of P. G. "Bert" Taylor (later Sir Gordon Taylor) is recalled by Grand Taylor in his P. G. Taylor played himself as old William "Bert" Harris Hughes and John Kerridge.

Bill Connolly

Senior Lecturer

School of Communication & Cultural Studies
Curtin University of Technology WA

2nd International Short Film Festival

Flickerfest is pleased to announce that its very popular Outdoor Short Film Festival will be extending beyond its regular home base of North Beach to include a tour of Perth, Brisbane and Canberra. Festival director Craig Kincaid says: "Short Progress, the student festival, has been touring our country around the country so we decided to take the Outdoor Festival on the road as well."

The unique festival will eventually make its way to the Outback Festival on the road as well. "The weather just won't be cold or too warm under the stars until mid-June without the stars."

Shows must be under 40 minutes in length and should be submitted on a VHS personal cassette. Entry forms can be picked up from the David Geffen Home Office or sent The National Pavilion or via e-mail to: [mailto:info@201.world.net] and ask for a form to be mailed. Entries close Nov. 31 October 1994.

Film Finance Corporation: The Small Man for the Fourth Film Fund

The Australian Film Finance Corporation (FFC) has announced a fourth project will go ahead as part of the Fourth Film Fund. The Small Man is directed by John Hillcoat and produced by Denise Fiedman from a script by Gene Cornish.

The Small Man is a contemporary melodrama set in Papua New Guinea, based on an original idea by Hillcoat. The FFC's Chief Executive, John Murray, said:

"This is a story of obsession, of political and emotional tension. It is what community has brought from European civilization. It is a powerful story and I am happy with our decision to allow time for the script to match the project's full potential."

The Small Man is about an expatriate, Livingston Pagan New Guinea, who falls in love with a woman who reminds him of his dead wife. When he takes her to a tropical jungle home she discovers that he has a past – a past he can neither forgive nor forget. Kerry Fox will play the female lead role.

John Hillcoat wrote and directed the 1988 feature *Grease*, of the *Civilised*. Since then he has directed and edited music videos for such artists as INXS, Nick Cave and Genesis House, for which he won an Australian Recording Industry Award

(ARIA). He has made documentaries and produced the films, *The World's Best and Worst* and *Frankie and Johnny*.

Gene Cornish worked with Hillcoat on the screenplay of *Grease*... of the Civilised, which was nominated for an AFI Award. He has written about film and has other feature film credits: *Asi*, *Death* and *Don't Let Little Finger*.

Denise Fiedman was co-producer of the feature film *Eye*, executive producer of the feature *Lightbulb* and producer of the short film *See*... about the blind man. She recently co-produced the documentary *The Youth Strides* which won a Silver People Award at the 1989 Chicago International Film Festival and an Australian Teachers of Media (ATOM) award. Fiedman is currently co-developing the documentary *Coke-Like for \$85* tomorrow. Her association with Hillcoat began after she was production manager on *Grease*... of the Civilised.

Southey Star is the sales agent for *The Small Man* and the local distributor in Palace Cinemas most of the time will be at the Queensland and Papua New Guinea early next year.

The other three projects at the FFC's Fourth Film Fund are *Spider & Rose* (Bill Bennett), *Down by Law* (Michael Keane) and *Angel Baby* (William Pyper).

Australian Film Commission

On 11 July, Cathy Freeman, Chief Executive of the Australian Film Commission (AFC), announced the appointment of Michael Laker as the position of Policy Advisor. Prior to his appointment at the AFC, Laker was self-employed consultant and writer focusing on film and television policy and research.

Laker is former head of the Western Australian Film and Television Institute, which is one of Australia's largest state cultural organisations, active in production support and development, distribution and exhibition.

Laker also has extensive policy experience within the public sector, having worked in economic and cultural policy planning and development under Western Australian Ministers of Premier and Culture, and industry policy in other public sector agencies.

Laker's experience includes involvement in the recent review of Western Australian film support and he was an executive member of the National Screen Cultural Network.

Laker is a member of the Western Australian Film and Television Industry Federation, and a member of the state's International Children's Film and Television Festival Working Party.

In May 1993, the Australian Film Commission completed a poll of the country's top 100 film-makers in 1988-1992. William Strick, Derwentham, the building previously housed the Australian Broadcasting Commission and has now been acquired. The AFC has a leased part of the ground floor and two levels of the building for a term of 18 years. Re-occupation occurred during August.

Kim Ireland, Corporate Lawyer for the Australian Film Commission, said that the move will allow the AFC to make significant savings, upgrade its office

facilities, consolidate its staff in two levels and provide a higher standard of theatre viewing together with a shop-front marketing facility. Ireland.

There was a change in the structure already in place, which we have improved. It was a starting point for creating the William Strick unit. The theatre will be located on the ground floor of the new premises and will not go to 50 people. Working together will be improved and enlarged with the inclusion of a video editing facility, a quality sound system, larger screen and upgraded to meet.

Film Victoria

On 10 August, Film Victoria announced the appointment of Michael Laker as the new Government Film Unit Manager.

In his role, Laker will be primarily responsible for the development, maintenance and promotion of relationships with government departments and agencies, providing them with information relating to film services and skills available in the Victorian film and television production community. Laker, Head, Director of Film Victoria, said:

"Michael will provide advice to government departments and agencies on the production of a range of media content projects and their impact on the development and production of the industry. He will also act as a liaison officer for related government projects."

Michael Laker was most recently employed by the Department of Agriculture as Manager of the Services Unit, and prior to that, within the Department as Manager of Water Services. While at the Department, Laker achieved several highly commended international contributions and most had included him in the Hollywood International Film Awards for the production of *MAJORCA*.

Australian Film Institute

Rosen cinema is entering at the Asia Pacific Film Festival 1994. International film festival events are celebrating an important break into the art-house circuit as well as motivating major retrospective, such as last year's 50th film show called the *Pompidou Centre in Paris* and another event this year at New York's Museum of Modern Art.

In November this year, Australian audiences will have the opportunity to watch the latest new work from the Australian Film Institute presents *Your Brilliant Career*, *New Korea*, *New Cinema*.

The programme is a light feature and two short films made since 1990 has against regulations for Australian audiences, the economic and economic development stimulating the Republic of Korea's cinema has also made the country one of Australia's most important, but little understood partners in the Asia Pacific region.

Korea possesses the fourth largest economy in



SBS Independent

Commissioning Australian Production

Attention Independent Documentary Makers

SBS Independent invites documentary program makers to submit proposals for consideration as part of its 1994-95 production slate.

The programs should be targeted to the prime-time documentary slots in the SBS schedule, which are *The Cutting Edge*, *About Us*, *People* and *Masterpiece*. These generic titles have the capacity to deal with a wide range of social issues.

The proposals should reflect aspects of Australia's pluralist society, and should be forward looking, not retrospective. Applicants are encouraged to deal with issues in positive and innovative ways. The programs should be relevant and accessible to a wide audience, and use creative approaches that treat complex questions. The proposals should provide thought, ask questions and seek answers.

SBS will wish to see a clear reflection of its charter in the issues treated in the proposal as well as an active engagement in the development of NCSB talent both on and off camera. Applicants are advised to give these requirements full consideration.

Up to ten (10) proposals will be accepted. Under the SBS/FPC Documentary Accord, SBS will offer the successful applicants a cash pre-sale which will be 25% of the agreed production budget which will qualify their production for consideration by the FPC for funding. The budget ceiling is set at \$100,000. Higher budgets will only be considered in exceptional circumstances. Applicants should include all FPC cost requirements within their budget.

To qualify for consideration, applicants must enclose a one-page covering letter which explains the project and why it is appropriate to SBS, a treatment, a comprehensive budget breakdown, a proposed production schedule, CV's of the producer, director and writer, and all supporting and relevant documentation. No documentation will be accepted after the closing date, which is no later than 31 October 1994.

Any applicant may send more than one submission, but each should be typed and separately packaged. Receipt of submissions will be acknowledged by mail.

CONTACT OFFICER: Geoff Barnes
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SBS Independent

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Locked Bag 508 Crow's Nest NSW 2085

Ste



phan Elliott

The Adventures of Priscilla, Queen of the Desert

INTERVIEWED BY
JAN EPSTEIN

Stephan Elliott's *The Adventures of Priscilla, Queen of the Desert* was a major Australian success at Cannes this year. Not only did it receive tremendous audience and critical support, it "sold like hot cakes", as Elliott put it.





THE PRIDE PRINCIPLE: THE AUDIENCE'S OF COURSE, JUDGES OF THE STORY

Priscilla, as nearly everyone in Australia presumably knows by now, tells the story of two drag queens and one transsexual as they travel across half of Australia to climb a rock and put on a show at an outdoor venue.

Written and directed by Ellory, whose first feature *Priscilla* was also released in Australia this year, *Priscilla* stars Terence Stamp (as Bernadette), Hugo Weaving (Tick), Guy Pearce (Adam) and Bill Hunter (Bob).

PART 1. RECORDED IN CANNES, MAY 1994, THE DAY AFTER PRISCILLA'S MIDNIGHT SCREENING IN UN CERTAIN REGARD.

It was great last night.

Yes. The midnight screening at the festival, but it's also one of the hardest it's tough having to be there still watching a movie at 3 o'clock in the morning. I've fallen asleep in every single midnight screening I've been to. I even fell asleep in *Steady Bathrooms* [Ben Lukermann, 1993].

You did not!

I did! I was so tired.

One doesn't anyone fall asleep last night.

No, but there was a moment where it was quite tough for them. I could see it.

At the San Francisco Film Festival? The week before, it was just amazing. People pulled the seats up and just went crazy.

I came to Cannes expecting the same thing, but didn't get it. It was much more subdued and polite. The film worked on a different level—the emotional. In San Francisco, they laughed at all the jokes and had a fabulous time. Here, you could hear the murmurs when the drama was happening. "AIDS fudges go home", Bernadette and Bob's love scene, things like that. There was somber silence. I wasn't sure how it was going down, but the reaction afterwards was such a life up.

This morning, everybody has been saying the same thing: that it's a genuine surprise. They all thought it was going to be a flat out comedy and what they got was a touching film.

But isn't this the sort of audience you are aiming at—middle-of-the-road, with an emphasis on young people?

Yes, you're right, because the gay audience is going to shut you out anyway.

We are going to have another screening this afternoon at 6pm. It will be a different audience to last night and a really good one. I'm desperate to see how it works with a real crowd.

You sound a bit anxious.

The world is drowning in politics. We are not allowed to laugh any more at bad jokes, or practical humour. [...] That really annoys me, particularly with gay issues.

I am. It's a difficult movie. It's so tender. There are scenes that so push the envelope.

I actually found it rather wholesome, with a cute image and nice values.

But what about: "Now listen, here you came. Why don't you light your tampion and blow your hole a part, 'cause it's the only thing you're ever going to get"? That's an appalling line!

But it's delivered with gay optimism and people will respond to that more than the shock value.

They'll forgive it. You're right.

The big thing about it is the humour. At a screening we had for an Australian audience, they laughed at all the Australianisms. The Americans laughed too, but at different jokes. There is a line where Tick says, "Bernadette has left her cake out in the rain..." Last night, they didn't get it, whereas the Americans laughed for ten minutes.

So, it's going to change territory to territory, like *Steady Bathrooms*. It was a different film in different territories and it wasn't even humour-based.

You touch on why your characters are the way they are in a very light-handed way. Were you concerned that going deeper might make it into a different film?

Yes. The world is drowning in politics. We are not allowed to laugh any more at bad jokes, or practical humour. (That was the subject of *Frenchy*, too.) That really annoys me, particularly with gay issues. Any film that's gay-themed is drowning in its own politics.

I originally went to the Mardi Gras people in Sydney to see about props that we could have. They were really excited. But when they read the script, they threw a buck at us and said they didn't want anything to do with it. "It's racist, it's sexist. It portrays queens in a bad light", and on and on. *Palmer!*

The transsexual was herself on a woman and is more subdued in her containing than the other two, who have the drag consequences.

We are looking at two generations of drag within the film. Bernadette is from the old world of trying to be women, whereas drag has taken over. It's stepped beyond that, particularly in Sydney. It is the world leader, though it's happening now in the States and elsewhere.

Drag has nothing to do any more with being a woman. They are still doing costumes because that's what's left of the old tradition, but it's getting so surreal, it's like cabaret acts now.

Hugo Weaving says in the production notes, "It's interesting to dress up." What's the kick for a male in all that imitation femininity?

In Sydney, I had Hugo, Guy and Terence done up in the most grotesque drag and then we were wandering around the town. People knew that they weren't women, but they didn't know who they were. Guy said to one guy, "Ah, give me a fucking drink and a cigarette." The guy laughed and went and got him a drink and a cigarette. Now the real Guy Pearce would never be able to do



that, because he is Guy Pearce. But these caricatures are like cartoons and everyone loves them. But it still doesn't explain why we need a mask to be ourselves.

That's life, that's society. I'd love to be myself, but I can't.

Friends is also about the need to be let out, to be outrageous: "It's wrong, but why am I having such a good time doing it?" It's the same thing. It's the need to "Go fuck!"

How was the reaction to Friends at Cannes last year compared to Priscilla?

Amбивalens. Last year, there was a big effort from Gilles Jacob to get comedy into Competition. There was *Spitting Image*, Eric Idro's film, mine and one other. They all happened. The critics didn't want them. They wanted *The Piano* [Jane Campion, 1993] and *Forward My Caravan* [Hawking, *Be Ye*, Chen Kaige, 1993].

Gilles has said that what he did with me last year was a big gamble. He was trying to give the Festival some life, but it fell flat in the burn very badly. The backlash of that was what I thought was a very dull Festival this year. The Competition films were all terribly long, terribly dark and terribly serious. *Friends* created a backlash which was this year's mega-sad Festival.

This year, the Festival said to me, "We love your film, but we cannot put it in Competition. We don't want comedy." And I said, "That's fine. I don't want to cog a beating like I did last year for making a funny film. If I'd known that, I would never have put it forward for Competition."

What do you see as your direction after this? Are you going to pursue the same area and become the new enfant terrible?

It's getting very crowded in the middle with all the ex-fests trouble. You don't see yourself like that?

Sure. I'll never be able to do anything minimal.

For instance, I want to do a film based on a short story by Amy Rand, who is one of my favourite American writers. It's the only short story I've ever read that has made me cry. In fact, everyone I've given it to has also burst into tears. But I'm not ready to do that project yet. I'm not old enough.

Which filmmaker do you like? Did *The Madhatter's Party* [Jed Coss, 1994] do anything for you?

Nothing whatsoever. I found it very distant, like all the Coen brothers films. You are not in there, you're watching from the distance. It was supposed to be a comedy, but it's not very funny. Whom, then, do you admire?

A truly strange blend of people. I love Francis Coppola. If there's a hero, it has to be Francis.

Luis Buñuel has been a huge influence and will continue to be. I also adore John Waters and Steven Soderbergh movies.

But the big influence, I have to say, is cartoons. I love all the grotesquery, all these primary colours. Look at *Madhatter*—it is all white red along, some the beetle keeps and the primary colours

come up. I was like out of my seat, my eyes glowing. But then it went away again.

**PART 2: RECORDED BY PHONE IN AUSTRALIA,
12 JULY 1994, THE DAY AFTER ELLIOTT RETURNED
FROM THE U.S.**

How is it going?

It's completely insane. I thought Cannes would be crazy and then it would slow down, but it's getting worse. Priscilla lover has hit America in a very, very big way.

When will it open there?

They are racing to get us open on August 3. I have to do the video clip tomorrow and then I'm flying out to do 36 cities in 36 days.

We are going to open pretty wide by the looks of things. We got three pages the other day in the *LA Times*: "Will Priscilla be the *Camp Movie* to break *Ministère*?"

Now how do you feel about it being called a "camp movie"?

I don't like it at all, and I try my absolute damndest to meet people away from that. But, at the end of the day, it is a camp movie, a best camp characters.

The reason it's going to get called a gay movie is because the gay scene is completely unimpassioned. It's like their baby. I didn't even know till today that *Gramercy* decided to screen it at the LA Gay and Lesbian Film Festival. Apparently, the reaction was fantastic. It got a standing ovation and people were mad.

All the gay males are saying, "This is going to be the big one that will bring gay lifestyles into a mainstream." I can't really say that, now that it's happening.

In Cannes, Alan Finney of Roadshow suggested that the Australian premiere should occur in Tasmania, be opened by Rod Nile and be sponsored by Cadbury.

[Laughs] Alan's a funny man, a funny man.

Do you think Australia is ready for *Priscilla*?

Yes, because in this country it won't be seen as a gay flagship. All the people who have seen it here walk past it as if they were a musical with actors who are really recognizable, particularly Hugo, who is somebody they all trust and love.

In Australia, it's going to do fabulously well on its own two feet. Australians will embrace it as just another successful Australian film, whereas in America and across Europe it will be the gay flag.

Do you think there will be any backlash here?

Yes. The film continuously surprises me. I went out wanting to

shock people with language as filthy as I could make it and ping pong balls flying all over the place. I was out to do another version of *French*, where I push the envelope and see how much I can get away with.

I was very frightened that the film was going to be looked down on by women, because there are not a lot of female roles in the film and the ones that are there are not treated all that generously.

The wife is very nice.

She's fantastic, but a lot of people have said she's your typical brash, big bag, blah blah. I actually thought she was a very level character.

How do you feel *Priscilla* compares to a film like *The Savage Night* [Lee Nardo Fawcett, Cyril Collard, 1993]?

Savage Night deals with political correctness. It takes on issues — AIDS and promiscuity — and faces them directly. *Priscilla* touches on issues like AIDS and then steps right over them. The last thing I wanted to do was turn it into a political movie. But the first question I was asked at the San Francisco Festival was, "Why didn't you face more gay issues in the film? There are a lot of important blah blah..." The heavy-wing gay groups then started in on me. I said, "Hap, if you want to make that sort of movie, you make it. I'm making a musical here — a very funny, carefree, brash, loud, in-your-face film. I didn't want to go into that. I think it would have been irresponsible for me to ignore it, but I didn't. AIDS is there."

In *Priscilla*, you defuse people's fear of drag queens, homosexuals and transsexuals. Couldn't that be seen as being political?

No. All I wanted to do was make a big, delightful, colourful musical. The driving motivation from day one was to find a way of bringing the musical back to life, to find an excuse for audiences to accept people bursting into song.

Strutting off stage one day, I looked at some drag queens with their make-up and costumes straight out of 1950s musicals. The theatres were just so big and in-your-face and I realized this was it; this was the excuse. The driving force was to make the musical; the story about drag queens just happens to be the vehicle.

Why did you choose three heterosexuals to play the two drag queens and one transsexual?

I used the best actors for the roles. They were a lot, and believe me I saw very many, the ones who didn't show any hair.

Like *Priscilla*, this started small. The original idea was to make a very low-budget film with real drag queens, with a more dramatic/delicious feel. But it just didn't work. Drag queens are the most underplayed people on earth. Their evening looks in at about 11pm and when the rain comes up they go home, just getting these people to turn up to an 11pm screen test proved physically impossible.

Two days into casting, it became pretty obvious that this original idea wasn't going to work. So I went looking for actors. We could have gone the Julian Clary or Danny La Rue route, and that's where the executives thought we'd be going, but I said, "No. I want to cast against type", as I usually do. "What do we have here! An aging gay mainstream actor. Let's pick the best-known older heterosexual actor I can think of." That's when Terence Stamp came in.



TERENCE STAMP: THE ADORABLE BE BEGGING, QUEEN OF THE NIGHT

Terence is one of the greatest living legends, and the most beautiful man I've met during the 1980s. He couldn't believe the script when we sent it to him. He was so shocked that anyone would have ever conceived of offering it to him.

It was the same with Phil Collins on *Priscilla*. Phil was completely shocked. Sir Nick Gray gave offered the lead gay role. But that's the way I like to do things.

Gay people are pretty homophobic, presently judging from comed on *Swampy River*, and I said, "Let's turn him into a dancing queen." Gay started people when he accepted.

As for Hugo Weaving, people just love him anyway. He can't put a foot wrong.

What do you think you are getting by casting against type?

Surprise. I'm bored to death with movies. All I want to do with the rest of my life with films is make things that other people don't. I want to go right up to the edge every time I can. If every now and then I go over the edge, at least I will have tried.

Do you think you have a capacity to explore things that won't be as quirky?

Absolutely. I've done two different movies. The only similarity is that they are very colourful and in-your-face. But I've done that now — my next project is a very dark love story. It's based on a chilling but absolutely fascinating short story. It is something

I went out wanting to shock people with language as filthy as I could make it and ping pong balls flying all over the place. I was out to do another version of *Frauds*, where I push the envelope and see how much I can get away with.

that hadn't been done before) is a love story that's incredibly psychological. It's about two people who basically can never meet, but just keep passing. It will be a drill-bit of a movie, but done very subtly.

Once I've done that—and I am trying to find the financing for this moment—I want to try a really intelligent horror film.

On top of those, I have so many other things lined up. There is the *Ayn Rand* story I mentioned to you in *Caracas*, which I have now optioned, after quite a fight. It's the most astonishing story and incredibly subtle. It's going to be really hard for me.

Do you want to steer away from being typecast as a director of gay themes?

Oh, yes. I'll never do another gay film again. I've played in that arena and I've lost enough. I want to always keep trying something different. If you see me reporting myself, Jan, just remind me I'll deserve a good kick up the ass, because reporting myself is one thing I never want to do.

There will be a strain of Stephen Elliott running through all of them, surely.

You.

What do you think that strain will be?

Good question. Michael Kuku, with whom I'm currently preparing a deal at Polygram, a British-based company that is really going fast, sat me down and said, "We really want to meet in you, but we're a bit frightened." "Why frightened?" I asked, and he said, "We don't think you know who you are yet." "What do you mean?" "Well, you've made two films which are quite different. If you actually look at them technically, they are very different films. We don't know if we are ready to go into a multipicture pact when we don't think you know who you are."

Did you agree with him?

No way. I said, "You've missed what I am. There is a subtextual nature to everything I do—a chicken nature. That's me. I always sit at a dinner table throwing a match wood on the fire so I can see somebody basically snap. I can't help it. That is why my films are cheeky and subversive. They want to see how far they can go. And that is going to be the case with all my films."

What did Khan say to that?

I haven't heard back. We are still waiting. There are lawyers on standby.

Have you had many revenues offers?

When I got to Los Angeles, they were throwing themselves at me. Every studio came in and proposed a deal. There were some word ones, too. One guy offered me a "blind" deal that says I will make a picture within the year. For that, he'll give me an enormous amount of money.

You have to do what he wants?

No, we will sit down one room and have, as he put it, "a screaming match for two to three days. Then we will decide at the end of

those two to three days what you are going to do." I said I'd have to think about that and that I was seeing every studio in town.

It was great getting all this attention, but when I went back to those people one by one and said, "Okay, here is a list of projects that I want to do and develop myself," they said, "First. We are really keen for new ideas." I left with these people synopses of one or two of the projects I'd like to get under way. Everyone of them has come back very slowly saying, "Uhm, ah, yes, we are not too sure if they're our cup of tea. We'd definitely like to get involved with them in the future, but, ah, look we have a script at the moment we'd like you to have a look at." All these people said in *Caracas* that they wanted to make my next film, no matter what it is, but I soon began to realize that no one was even reading the material I gave them.

The horror of development hell in Hollywood is that hundreds of thousands of dollars are spent on scripts every week. Execs develop a screenplay by spending \$50,000 on it. They then spend another \$50,000 on it to make it a little bit better. But it's still not real good, so they spend some more.

I have been looking at scripts that haven't got anywhere, but have been through four writers and cost \$250,000 to get to this stage. Someone's head's on the chopping block. So, no matter how bad these scripts are, the execs are going around saying, "These are great, these are going to happen."

Paramount, for example, says it is very interested in putting one or two of my ideas into development. So I asked, "How many films have you in development at the moment?", and they said, "600!" When I inquired how many of those 600 they felt were going to get made, I was told twelve. To this I replied: "I don't know if I want to throw my projects into that pool, but it's the pool which is dragging Hollywood."

STANDING IN THE GATES: THE ADVENTURES OF PINOCHLA, FORECAST BY THE FUTURE





alone, but everything on material aspect of the screen

So, where does that leave you? Will you do another Australian production with the PFC?

I'm going to keep changing, but I've decided I can't go the studio route. I just won't fit into their system.

I'm very surprised how often other people have jumped on already. One Australian director I know is doing a script I got offered three months ago. It's a screen script. I actually rang the people and asked, "Why are you making this?" They said, "Because someone famous is in it." I said, "But it's not that. It's not funny and yet it's supposed to be a comedy."

Hopefully, one day you will be able to call your own shots.

The plan is to keep mobile. I'm on a good roll as the moment. I have all the European money increased on me, *Priscilla* was cofunded by European money. Using British money and shooting wherever I want, I'll be able to obtain creative controls as long as I stay mobile. The second you land into the big Hollywood pot, you lose control and have 40 people running your film.

Priscilla was an absolute joy to make. The PFC was absolutely fantastic. I was a real baster of and screener at the PFC a couple of years ago, but I've completely changed my mind. From halfway through *Priscilla*, it has been nothing but supportive. They are really saying, "Go for it."

Even if you make an outernational film, did you still want to keep your Australian connections?

Absolutely. I can't leave this place. I love it. Every time I travel, I just want to come home. In my future contracts, it will state that I won't have to write the script in America nor do the post-production there. *Priscilla* put down the myth about George Miller.

If I do make an American film, I'm still going to keep my ties here, because it's such an honest, great way of working.

Are you still going to be collaborating with [producer] Ricki Paskalis-Burdell?

Yes, Bob and I have a project somewhere up our sleeves. It's in

about a film or two's time. I want to try something big now.

What was the budget for *Priscilla*?

They won't let me tell you. If people know what it was, they would just laugh and say it couldn't be done.

Do you think that's a plus sometimes for directors?

Completely.

It was very loose and it doesn't happen a lot here, but most of the film people we decided with the crew. Everybody who worked on the production got a point. That let me with basically nothing, so I didn't get paid much for the film in the first place. But I did get to make the film the way I wanted to. I had complete freedom and a crew who worked hard, tooth and nail all right long, because they were invested in the film.

It's quite simple: the bigger the budget, the more you lose control of it. Keep your budgets low and they will love you alone. But the second it starts coming up past that decided \$15 mark, you're in trouble. For example, too, because it's not your money. Somebody is giving you their money and you have to be responsible. But when it gets to \$150, they can become very fucking responsible.

Does that also mean that you will work for smaller budget films?

Yes, and for budget is fine. I have no problems with that.

The film I may do next with Robert is a horror film — though "horror" is the wrong word. It's a true story that happened in Melbourne which I'm thinking of relocating somewhere else. It's one of the most shocking things I've ever read. I read it and I realized it's only chance I'll be able to get away with making that the way I want to make it, because all hell is going to break loose, particularly from the church groups, so to keep the budget low. Then they will leave me alone.

What were the benefits of being at Cannes a second time with *Priscilla*?

The biggest learning curve.

This time I went to Cannes with a completely different attitude. I went with my guards up, not believing the hype and also not being prepared to jump at a fish. I said I don't want *Priscilla* in Competition and they were very good to me. They really wanted the film, so we found a way to make it all work. Believe me, there were some very long telephone arguments trying to work out how to get it in — that I said, "I am not coming back to Cannes if this film is going to be certified for being just what it is."

So, with those guards up, going back this time was like magic. Everything worked for the film, because we knew exactly what it was, and we knew exactly what the Festival was.

Isaacson then, Congress, and particularly Gilles Jacob, look after me now.

Yes, they are incredibly loyal. Gilles is like granddaddy. He'll throw his arms around me and be absolutely charming. He took the part with *Priscilla*, and the sense of loyalty was enormous.

That's the nice part about going into Cannes. No matter what I do from that point onwards, I'm sure in some capacity Cannes



Terence Stamp

INTERVIEWED BY LINDSEY, CARINE, ROBERTA

When you made *The Hat* (Stephen Frears, 1986) with Bill Hunter, did you ever think that one day you would be playing opposite him romantically?

[Laughs.] No, but I did ask for him.

Bill is a great actor and the things he did on *The Hat* were amazing. So I said to Stamp, "Why don't you try and get Bill Hunter?" When he phoned him and asked, "How'd you like to play Terry Stamp's lover?", Bill just put the phone down and laughed. He thought it was hysterical.

Did you have to overcome any prejudices in playing Bernadette?

No, I had to overcome lots of things, but prejudice was not one of them. Fear was the problem—fear of making a complete fool of myself, of never working again.

How did you overcome that fear?

First of all, it had to be closer to my stomach that I was responding from a fear base. That comes from my wanting to be perfect all the time. It is a habit that has inhabited me all my life, standing between me and a lot of wonderful things that I let pass. I was too frightened of failure.

What did you feel was so difficult about this characterization?

That I couldn't do it properly, that I would look stupid, that I couldn't be a beautiful woman. I then realized that the trip was not about being perfect, the trip was being less than perfect. It was a chance to fail and have a good time.

Initially, I didn't realize whether Bernadette was not, because these drag queens are meant to be bad. They don't have any meaning; they are young guys who jump into women's clothes. An Adams says, "We dress up in women's clothes and prance around, something to other people's words." The fact that we were good was just a bonus.

Hugh Wearing has talked about feeling liberated through dressing up. You obviously felt some liberation, as well.

Yes, but my liberation came from addressing the fear barrier and finding that there was performance beyond fear.

Was that fear of failure responsible for your making some less notable films in the 1970s?

In the 1970s, I was really retired and did a lot of traveling. Any films I made, I did because I'd run out of money.

By the time I came back to do the *Superman* films, I was no longer a leading man. I was just like a jobbing actor.

Did that worry you?

No, it didn't worry me. It was just the reality. I was no longer like this icon.

You have the ability to play both good and evil parts. Did that make you lean towards doing *Providence* even more?

No. I have always been able to stretch, and play angels or demons. But they have all been balanced; there was good and there was evil, and between them were all the other roles.

What made *Providence* original for me was that it is so vertical. It is a different dimension altogether. In that sense, it was a big departure for me.

What do you think of the three Australian drag queens performing at Cannes?

It is fascinating to have them here now. It is like a dream come true. All the things that performers normally dream about Cannes is their idea of heaven. Everywhere they go they are photographed.

They are particularly brilliant with an unusual artistic expression. I can now understand that there is an artistic order for everybody, which people often don't get to exercise. What I admire about drag queens is they are basically ordinary guys and, at that moment when they get up and perform, they are stars.

How long did it take you to become your character?

I didn't have a lot of time, really. I had a couple of weeks in London when I had my body wound, looked for high heels about that fitted and found make-up that suited my complexion. As soon as I got to CA, I was thrown into it.

Do you like Australia?

Yes, I had a wonderful time. I really enjoyed all the places we went. But I haven't been back to Melbourne because I had a really bad time there in the '60s.

Why was that?

Because I went there with this beautiful model called Joan Sherrington and Melbourne matrons really posed on us—and the paparazzi. It was ugly.

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PERSONAL FAVOURITES

JOHN CONOMOS

Pure S...

DIRECTED, AND CO-WRITTEN WITH CARL, BY BARRY DELING
IN 1984, 1994

Over the years, when I mentioned to movie-curious Australian filmers that there have been overlooked, under-rated, lost or forgotten, invariably I think of *Barry DeLing's Pure S...* (1978). Of course, to speak of this film in this particular context is to speak about damned films – films which go against the grain, films which tend to get (for whatever reason: aesthetic, cultural, censorship, material, exhibition/distribution, etc.) buried under our proverbial carpet of mainstream cultural production. *Pure S...* is a film that keeps coming back to you in so many different, ephemeral ways. It is a film that is (arguably) one of the finest films we have created from our local cinematic soil.

Minute by minute, the episodic narrative energy and the hypnotic, gestural make-or-buy represents the audibility of Australia's recent film culture. To echo John Ffrench here, this is a film that reminds you, in so many different and engaging ways, of the "dead grammar" of our perennial "a long head" nationalism which characterises Australian as movie-cynophiles. I don't want to suggest that *Pure S...* represents the conscience of our recent film industry. Nothing I imagine could have been further from Barry DeLing's, (producer) Bob Wein's and the improvisatory assemblage of actors' minds when this film was made.

Pure S... comes back to the fore of my Australian cinematic interests for many complex, subtle reasons. One is that it encapsulates many innovative thematic, stylistic and performative registers that are (to this day) often bypassed in Australian feature and independent film.

It is a film that reckons along, in its modest way with its pronounced "Hiroshima" nuclear tropes, overlapping dialogues, emergent textual colours and movements, and its overriding "Mahogany City" narrative of heroin addicts in search of the next fix. Portrayed movies, part comedy (although, admittedly, the humour is primarily attuned to the then prevailing, comic and vulgar of university drug culture), *Pure S...* persists to us as a film world of drug hustlers, middle-class city dwellers, and the marginal. Its unrelenting empathy for its main characters, who are caught in the vortex of surviving with a heroin addiction in an unforgiving city, is one of the film's positive attributes. Its language is subtle and kinetic palette of many different cultural and moral colours. The film's imperious/encyclopaedic feel shapes it as an unpredictable, finely-tuned work that avoids the more familiar dramaturgical and narrative stiffness of (then and now) mainstream Australian cinema. DeLing conveys in graphic and subtle ways the overriding dynamic lifestyle of his highest characters. Related to this, DeLing's more judgemental perspective on his characters and storyline is another refreshing quality of this prize-worthy film.

The rock music soundtrack (with its inspiring seventeen immediate music) and the numerous intense close-ups of addicts shooting up capture the malice these characters are experiencing. Nothing is cheaply romanticised in this gritty, "white heat", streetwise film. Its microcosm of our past and current cultural, social and semi-ethnically that make up our

city is an insightful, dynamic snapshot of our evolving society. And, significantly, its characters are always on the move—looking, scheming, wondering how they will get their next shot of “pure shit”. They weave in and around dingy apartments, dives, bars, clubs, middle- and working-class houses, and charity shops. Inside the belly of the city, these characters, through their zigzag social mobility via the genre set-up of the road movie, connect together the seemingly disparate social locales and class structures as if they were characters in a hard-boiled crime novel.

Tom Cowan's sharp, breezy cinema style captures so economically and vividly the byzantine energy of the main characters' lifestyle: its off-beat camera angles, nervous lighting, schedule

and mid-shot convey to the spectator the urban inferno that surrounds these characters' lives. The performance magnet (for a number of obscure reasons) Gary Whaddock's charismatic high-voltage energy colours his sharply-etched performance as one of the main characters on the move for the rest shot. Helen Garner's scenes fill up a new sort of cinema classroom where, three white knuckled brack comes to one's mind, as does Max Gillies as Dr Wolf (a “Doctor Mabius” characterization of a psychiatrist) who believes in his panopticon assembly as the prescriptive solution for his poor misguided patients. All the main leads are credible characters in terms of their dialogue and actions. Phil Matherwell's cameo role (like Garner's) also has a magnetic quality to it.

lected AUSTRALIAN FILMS





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TOM O'REGAN

King of the Coral Sea

DIRECTED AND CO-WRITTEN BY LES ROBERTSON
ON MOLE, 1974

On the face of it, *King of the Coral Sea* has little going for it. Made and set in Melbourne—the Torres Strait—the Islander feature largely as a backdrop. The underwater shooting occasionally defies belief. Like so many other Australian films, there is a serious misreading. Charles "Bad" Tangwell (as Peter Merriman, the city blow in with a playboy cap) gets the girl and not Rod Taylor (Jack Janssen). As Ted King, Janssen's offhand, Chips Rafferty looks, speaks and acts the working-class outlaw who should make good. You won't find the menacing Chips Rafferty of "Wake in Fright" (Ted Kotcheff, 1971) here. In a "Dude Chips" the well-loved international actor immerses for being a nice bloke. And he carries this film as the "King" of the title. Merriman (Tangwell), the absentee owner of the business the Rafferty character runs, is initially the outsider but becomes the city fellow who makes good. Yet, he redeems himself, saves dad from drowning, teams up with dad to make a successful fighting team, rescues the daughter, Rusty (played by Lisa Aday), when she is kidnapped, and forges a friendship with Janssen (Taylor).

The other line of action concerns an illegal immigration racket run by the town drunk (who must not be frigging drunk) and one of King's employees—the antipathetic head chef, Yusep (Jared Berrell). They are in the business of bringing in "prohibited European no tourists" (we see only one in his narrow homed hat) from Hong Kong. For his part, Yusep could be Malay or he could be—as Andrew Pike and Russ Cooper suggest—a "half-wit"—either way he stays apart from the native Torres Strait Islanders. The final denouement has Yusep and King fight a man. One must die. Not surprisingly, it's Yusep.

Coral Sea is not an action film. Andrew Pike and Russ Cooper describe Robinson and Rafferty's approach as "a comic-strip path in an exotic location." They also note its "black pace of action" and Rafferty's "overarching character." While landscape features actually, it is an interesting backdrop, no more. I occasionally called this "landscape as embellishment" to get at its curious documentary feel—mainly an analogue then concerned documentary. And this feel fits surprisingly well with the comic-strip logic of underdeveloped characters, minimal character motivation, and comic yet moderate violence. Pike and Cooper note that Robinson drove on his documentary about the sailing industry to make this film (just as he earlier drove on *Manastaya the Farmer*, 1947, for *The Australian Stockman*, 1953). It shows.

From a Malay and Islander perspective, this film is a "What's" story against a black backdrop. What exploitation and colonialism were visited by the foreign presence of Rafferty who—intimidated as ever—lightly keeps the peace. The illegal immigration's situation is callously ignored. Trying to invade Australia's borders is apparently of the same order of crime as trafficking in heroin or shipping prohibited fruit. The "illegals" mean the pun

Earlier on in the film, a young woman finally overcomes. The death is accepted by her sudden friends as part of the fabric of everyday life. Life goes on, by inertia and all. As less capable hands, *Pure S...* would have been called for all its melodramatic pace. What I prize in *Pure S...*, aside from its cinematic concerns and energy, is its overall compelling concern to cinematic as improvised cinema of main-sequence. Generally, stylistically and performantly, *Pure S...* has much to offer to us today in terms of cringing our current cinematic grammar. It is a film that speaks of things in a modest but alive way. It is a film, like one of your favorite songs or books, that comes back to you from an elliptical, unexpected angle—deciding, subversively—making your life a little more vital and pleasurable, a little more chaotic.

Notes

1. The film was to be called "Pure Sea", but the Commonwealth Censor board banned the title. The film was, therefore, shown with the revised "Pure S..." on the credits.

PURE S... Directed by Peter Dilling. Producer Bob West. Cinematographer Bert Dilling in collaboration with the art Director of photography. Sound Designer: David Clarke. Editor: John Scott. Cost: Gary Widdell (Lead), Ann Heathington (Lead), Carol Potter (Cost), John Lavin (Lead), John Gillett (De Wolf), Tim Robertson (Televisual Language), Helen Gurner (Jill), Phil McWhorter. Approximate Film Office: R.I. 1974.

inhuman/revoked capture. All we know is that he and others like him are "persecuted" and were responsible for the death of a "Commonwealth agent". In classic comic-book logic, they are the buddies, they come via Hong Kong, Yusep's Chinese girlfriend, Serena (Frances Chan Somer), sails and enters the racket. We don't know much about her except that Ted King, Peter Merriman and Jack Janusec all try to stop her boyfriend "hanging around". She also tries to church. Yes, on many counts, *Coral Sea* is a bad film. It is ideologically bad, it is filicrily bad.

But, *King of the Coral Sea* is my candidate for a neglected film worthy of reconsideration. Why? Is it those comic-strip questions too rarely found in our cinema? (In this context, it is nice to know that Les Robinson was also a key figure in the television series, *Slingshot*.) Is it that, as Bill Ruess would say, we are just too concerned to make Australian cinema worthy - ideologically, morally, and politically? - that we won't allow for films like this one which do not strive for goodness? Is it the uneasy image of mangrove swamps, islands, seals diving and tropical wealth etched deeply into an Australian imaginary of the tropics underwriting as much internal migration to Northern Australia, then and now? Is it the problems it creates for a 1990s critic split between knowing the film's problems yet enjoying an anecdotal yarm tossed to the Saturday afternoon movie marinae slots of a black-and-white television childhood? (I'ma hush that *Coral Sea* has much to tell us about film industry internationalisation as production now operating in an environment not far removed from the one Robinson worked in during the 1950s and 1960s.) Is it the Mabo decision and the recognition of settler Australia's continuing colonisation in and outside Australia that make me focus on this, a Torres Strait film? Is it the feeling that this film indirectly interrogated Australia's borders and our relations with the peoples of the Pacific? Am I wanting to find a way of speaking to problematic parts of Australia's filmed past like this film that we can easily bury whether out of respect for Islanders or to avoid the embarrassing recognition of a boy's own Kopling in 1950s Australia?

Or is it more personal that this film evokes for me another history, another place, another self? For me, the exotic re-created in this film was never far out of reach. I went to school in the 1960s and later university in the 1970s with people from New Guinea and the North - black and white. I fully expected one day to get three Bougainville, Popondonia, Rabaul, the Sepik and Thursday Island. These places were part of an attractive and available landscape employed in the tall tales of people who lived there went to Caribbea boarding day schools elsewhere. My uncle on my father's side was a station manager in the Territory and the Gulf of Carpentaria and something of a crocodile hunter. And because my mother was a New Zealander with Maori relatives, my sense of location

and place stretched to a familiar land the broader areas of landy that went with it which stretched from the old Papua New Guinea to New Zealand. This sense of familiarity was further encouraged by reading. Two tales stuck out in this regard: Jack McLaren's *My Crocodile Siblings* (a school text) and District Patrol Officer.

My contact with TIs was limited, though vivid. One of my first full-time jobs was as a blacksmith's assistant on the Queensland railways in Rockhampton. There the railway workers held the Torres Strait Islander gang of fitters in awe. They were the best, they saved a lot if they owned the place, and you bloody well stayed well clear of them while they were in town. They were then soon to be displaced - as was the blacksmith's job - by mechanisation, just as in *Coral Sea* the Islanders on the pearling boat were, one presumes, to be displaced by the "japs lumps" brought in by Merriman, so pearling operations could keep abreast of "the japs". The film speaks to a part of a cultural history where once people talked of New Guinea's possibly becoming an Australian state, where the Australian relationship with New Guinea could have become more like that with New Zealand.

King of the Coral Sea comes out of a moment in Australian story-telling when industry downturn and a lack of investment in new plant and equipment made a focus on the margins of Australia's means of telling 'Australian' internationally and nationally. This interest dovetailed with a move right across Australia visual and literary exposures to foreign-made 'outback' and Australia's margins in storytelling and settings. In doing so,

DAVID JOHN (LEFT) AND JILL (RIGHT) WITH JACK JANUSEC (LEFT) AND FRANCES CHAN SOMER (RIGHT) IN *CORAL SEA*.



Aborigines, Islanders, Papuans and South Sea Islanders came into focus. And with it came a foregrounding of colonial relations persisting into the present. To be sure, the making films, books, photographs and paintings were often compliant – and at best lightly questioned such colonial relations.

But the legacy of that period is not all bad. Russell Drysdale's paintings and photography's later comparison with Tracey Moffatt's *mini-movie* in *BeDavid* (1993) and some of her photographic work 'The documentary photographer' *And Popcorn*,³ famous now for his sensitive representation of Aborigines along the Canning Stock Route, worked for a time as Robinson's cinematographer, Robinson in his turn was touched by an interest in indigenous peoples. In 1949, he made some bizarre suggestions for the make-up of Australian films: they were to be set in the Northern Territory, "land of Australasia in their truest sense", and Aborigines, in particular, were to be good subjects because, having no sense of time, they did not mind the making of short necessary for film production.⁴

I don't think we have to move far from that to later claims we are more comfortable with – like notions of the closer relation between Aborigine and Islander and the camera; or the Aboriginal and Islander activist claim for a major presence in their terms in Australian cinema. Robinson (director) and Rafferty (producer) also returned their work to the community. *King of the Coral Sea's* premiere was in Thursday Island. The Robinson career of the 1940s and 1950s also provides a recognition on film of a multi-racial Australia at a time of the white Australia policy. The film refreshingly shows Islanders working – they are integral to the economy not apart from or a liability to it. It's a film which projects utopian dimensions where relations between the Islanders and the "white" Australians are understandably separate, but easy and workable. Jane Campion's use of a Maori back-drop in *The Piano* (1993) and *True Women's* use of Centralian Aborigines in *Under the Skin of the World* (1992) are not that different from the use of Yampi, the Chinese women and the many Islanders in *King of the Coral Sea*. Of course, there is a limit to how far we can take *Coral Sea*. This 1955 release and the country culture of its final memory that animates this film were racist. The film articulated what looks now like exploitative working conditions and it found only an objectionable degree of interference into the personal lives of people of colour (Yampi and his Chinese girlfriend Serna).

Back in 1974, I had a decision to make: to go North to the 'exotic' that was already familiar and work on cattle properties and growing beans in the Gulf, or to go South to the equally exotic 'big smoke' that was Sydney and the snow. Each was appealing. If my mate had's pranged his car, we would have gone north. *Alone*, I went south. I never made it to the snow, and I never did go into film. I became a critic writing about a film, *King of the Coral Sea*, where I would have made a name. We can remember *King of the Coral Sea* for racism and misogyny, but we can also remember it for its positive expressive and ideological practices.

Notes

1 *Australian Film and Ross Casper, Australian Film 1960-1977: A Guide to Feature Film Production*, Oxford University Press in association with The Australian Film Institute, Melbourne, 1988, p. 283.

2 Ibid., p. 280.

3 Ibid., p. 283.

4 Tim O'Riagan, "Australian Film in the 1950s", *Continuum*, 13 (1997), p. 31.

5 William D. Rouse, "Are you a Sild? Are you a mako?", *Continuum*, 13 (1997), p. 213.

6 James Redding, *Drysdale, Photographer*, National Gallery of Victoria, Melbourne, 1987.

7 See Roslyn Popson, "The Photographer 'Witness'", *Continuum*, 49 (1992), pp. 178-206.

8 Len Robinson, "Photographic Encounters", *Monthly Film Bulletin*, August 1945, p. 11.

King of the Coral Sea Directed by Len Robinson. Producer: Claps Rafferty. Associate producer: Hugh Mollenhuth. Screenwriter: Claps Rafferty, Len Robinson. Director of photography: Ross Wood. Underwater photography: Ned Mollenhuth. Sound recorder: Hans Weyer. Editor: Alan Rinal. Composer: Wilbur Sampson. Cast: Claps Rafferty (Ted King), Charles 'Bud' Tapwell (Peter Armstrong), Irene Adey (Kerry King), Ned Taylor (Jack Jensen), Lloyd Berrell (Yampi), Rip Lee (Korady). Southern International. 15mm. 85 mins. 1954.

LORRAINE MORTIMER

The Clinic

DIRECTED BY LORRAINE MORTIMER
90 MINS, 1993

FAMILY: I'm so nervous!

SOCIAL: A lot of people have trouble the first time. That pub across the road's just packed with taxis and deathwings getting up the nerve to come over here.

On a sunny Melbourne morning, medical student Paul Armstrong (Simon Burke) batters on before going into a V.E. clinic. The film has started with a would-be patient (Mark Little) baring his back, hitching his pants, crossing the road and re-crossing it before taking the plunge. But the student has a helpful group to debrief him from the awkward moment he puts his white coat over his arms and enters.

During his day's education with Dr Eric Linden (Chris Haywood) playing a doctor with a hangover, an arrogant wit and no white coat, he and the audience meet a range of characters who seek help or work at the clinic. The day-as-the-life-of format allows director David Stevens to cut from one encounter to another – in the waiting room, the consulting rooms, the sex room – all with an equality of care and attention.

The wink Paul gets from a man across the waiting room is the first of a series of surprises. Revolted and fascinated by the place, with its decided lack of clinical decorum and acceptance of all manner of "deviant" sexual behaviour, he asks Eric why, when he could be in a decent practice earning a decent living, he works in a derelict building, "full of prostitutes, potheads, fleas and crabs". He advances learning it down.

"Listen, people are going to fuck whether you like it or not. And it's good luck to them. [...] That place is here to see that they enjoy it", replies Eric pragmatically. When he talks to his boyfriend's mother on the phone, Eric comments on the conversation to the student, it takes a while for the penny to drop. Paul's response is harsh: "Those men come in here – they drop their



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AN OUTCAST (DAVID STEVENS) AND PAUL (BENNY BUBBLES) REVEAL THEIR SECRETS. JIM JAMES

pains for you. Now that's a nice pic' there he says, around a public lavatory, isn't it?" There's a reply, a hesitance, but then a sly, sly smile comes onto the screen. He can tell there has been a stab in there. It risks it all. "Must be a kind of yours, is he?" says Eric.

Mood changes quickly in *The Clinic*. Comedy goes to drama and back again in the space of a wink or a nudge. But by the end of the film, a harsh stare has evacuated the place. At the local pub, refused and more tolerant, Paul confesses anxiety over a condition of his own. Eric examines him in a toilet. "All your worst dreams come true", he jokes.

Though it shares the shockiness, the lecherous humour, of other Australian films I love like *Sunday Too Far Away* (Ken Hensman, 1973) and *'Breaker' Morant* (Bruce Beresford, 1980, co-scripted by Stevens), *The Clinic* doesn't have their lyrical beauty. It's a different kind of gem. Stevens decided it would be a very comic film — "the single quality of the script and the characterisations" were what the film was about.¹ At Susan Dermody and Les Jaska next, Chris Haywood and Pat Evans (as the sexual worker) play roles that are "Australian" without a single sign of alienation.

David Stevens has a knack for combining the naturalistic and the didactic. He can have things taken for granted yet at the same time foregrounded for their aspects of these very things. (*The Son of Dr* (Kevin Dowling and Geoff Burton, 1994) achieves this too, interspersing the unsuccessful love story created as "natural" with direct camera address, drawing attention to the "unnatural" nature of what the audience is going along with.)

Indeed, it seems to me that Stevens is quite shameless. He is uncompromising about the enjoyment of sexuality. He is unafraid of making an occasional human part of good comedy, despite it all. And he and screenwriter Georg Milne are not only educating those poor ignorant prudes out there. At one stage in *The Clinic*, Wilma (Benny Bubbles) appears in drag in black wig and dark glasses, looking ridiculous. Embarrassed and feeling degraded, she has been observed once as "lurching" sexual encounter. While her nurse (Joan Clifton) and doctor (Roma McCleod) struggle to suppress their attraction, we share the fun — all she stops us all short with a perfect little speech about her right to be treated with dignity. There's a real-life epiphany here.

While he had wanted to make something different after the

successful early series *A Town Like Alice* (David Stevens), in the end Stevens thought *The Clinic* had "the same soft, humanist love as it". It is about the banal (indeed) everyday and the dream community — where a Wilma is duly apologised to, a young woman with herpes is cuddled and comforted, a patient who suicides is mourned and a jiggish young doctor is transformed in a day ("You're not such a prick away from the clinic", a cheerful young prostitute tells Paul.) People can generally master a laugh between them in spite of it all.

At the festive end of the film, brought about by the bomb scare, McCleod's doctor reconciles with her lover, two gay patients strike up an acquaintance outside the public lavatory, patients and locals gather around an ice-cream van, and an old lady tells a young cop, who

thinks following up the clinic wouldn't be such a bad idea, that he might need the place himself one day — when he grows up.

Stevens suggests his films are really about dreams: "I suppose my whole life is dedicated to seeing, 'Snuff the bureaucracy. Dream your dreams and be not evoked, as long as you do no harm to anybody.' That is the maximal proven." The "Australian fairy story" element he mentions in relation to "Undercover" (David Stevens, 1984)² sits nicely with *The Clinic* and *The Son of Dr*. (But some of those wanting the "realism" of death and dread in the new film not hear "Life Could Be A Dream" played throughout!)

Despite the ensemble strength of *The Clinic*, it's as Chris Haywood's fine Les that the creative combination of hard-nosed on-the-ground realism and love-your-dream optimism irreducibly come together. Haywood is consistently funny and beautiful throughout the film. *The Clinic* is "that thing of wonder", my Dermody and Jaska, "an Australian film whose main protagonist [...] is incidentally gay, without this affecting either his visibility as a protagonist, or the clarity of his masculinity."³ Though the script does suggest Les is a homosexual, Stevens says he may be lying to shock the student, Paul. The film shows, he says, that he does not believe these are delineated identities.⁴ The identity politics in *The Clinic* are not of the excluding, racist variety.

As for *The Clinic* were misleading: it had a short run but it has since gathered many fans. Understandably, many who respond to the film now talk of its "post-AIDS" quality: sex and death have become firmly yoked together again in popular consciousness. HIV/AIDS might make the sexually transmitted, clinically-variant diseases in this film seem benign, but it needs to be said that *The Clinic* was already wrestling about responsible sexual, human relations.

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Notes

- 1 There are no character names given in the film or end credits of *The Clinic*. These are taken from *Intimacy Film Australia*.
- 2 See Deb Baker's interview with David Stevens, "Weight of Democracy", *Cinema Papers*, 44-45, March/April 1994, p. 12.
- 3 *The Screening of Australia Vol. 2: Anatomy of a National Cinema*, Currency Press, Sydney, 1993, p. 222.

- 4 "Voyages of Discovery", op. cit., p. 12
- 5 *Ibid.*, p. 12
- 6 *Ibid.*, p. 12.
- 7 *The Invention of Australia*, op. cit., p. 4
- 8 "Voyages of Discovery", op. cit., p. 14. Sordani is responding to Baker's question about whether Nasa in "Undiscovered" is supposed to be a business
- 9 See footnote 1

THE CAST Directed by David Stevens. Producers: Robert Le Tiss, Bob West, Benjamin. Greg. Nollan. Director of photography: Ian Baker. Production designer: Terry Watt. Wardrobe: Ross Chong. Sound recorder: John Rawley. Editor: Edward McQuinn. Music: Murray. Edmund Symcox. Cast: Chris Haywood (Dr Eric Lander), Simon Backs (Paul Armstrong), Geraldine Lander (Linda), Ross McLeod (Dr Carol Young), Suzanne Raylene (Patsy), Vanessa Lang (Nancy), Pat Wilson (Ade), Max North (Hound), Catherine Harkey (Gladys), Jane Clifton (Sharon), Noel Lander (Warrick). The Film House is a Commercial Film. About 70 min. 1974.

RAFFAELE CAPUTO

Bello Onesto Emigrato Australia Sposerebbe Compaesana Illibata [GIRL IN AUSTRALIA]

Directed and co-written by Luigi Zampa
114 mins, 1971

As the re-emergence of the Australian film industry got on the way in the early '70s under a number of government schemes, the co-production venture and/or the import of foreign producers was still an open door for filmmaking in this country. With Nicolai Rogoz's *Walkabout* and Ted Koppel's *Wake in Fright*, 1971 perhaps represents the tail-end of this avenue in a period called the "decades of survival" by Stuart Cunningham.¹ *Walkabout* and *Wake in Fright* were truly major foreign productions set in the exotic locale that is Australia, and, although made for an international market with major international cast and personnel, these producers could throw a little support by way of employment and experience in the path of a developing film industry.

Another such film released in 1971 is *Bello onesto emigrato Australia sposerebbe compaesana illibata* (*Girl in Australia*), directed by a veteran Italian filmmaker Luigi Zampa, who began his career as a screenwriter after attending Roma's Cinema Spensieriale in the '30s. Zampa soon went on to direct in the climate of the neorealists in the early '40s. His two most notable films are *Vivere in Pace* (*To Live in Peace*, 1946) and *Amici difficili* (*Difficult Years*, 1948) and, although his career went into decline during the '50s, he maintained a steady output of films until 1979. Zampa was at the ripe old age of 66 when he directed *Bello onesto*.



Zampa's film is one as highly regarded or as well-known as the Rogoz and Koppel films have become since 1971. For good reason, of course. As explained by Andrew Pike and Ross Cooper, the film is "made by Italians for Italians", and, although released locally with English subtitles, the distributor "restricted most screenings to Italian cinemas in major cities, presumably fearing the reaction of Australian audiences to the film's geography and to the accuracy of local actors such as Noel Farrow speaking fluent Italian".² Unlike *Wake in Fright* and *Walkabout*, *Bello onesto* has never been with either in repertory cinema or on television, basically because there has never been a price in the country since its release.³

Bello onesto truly is a forgotten film, and not only as a little item of curiosity within the history of Australian cinema. The film's star, Alberto Sordi, is Italy's most popular comedian, and this film has managed to elude at least two major retrospectives of his films that I know of, one at New York's Museum of Modern Art in 1986 and the other here in Australia last year. But this is not to say that a repertory release would expect some form of critical validation, or that the film would not be an "anomaly" to Australian (including migrant) audiences today as it would have been in 1971. The film certainly appears to be a slapdash and fairly sloppy effort on a couple of levels at times: it employs a string of clichés, as when a language classily bops around the outskirts of the desert township of Ban Ban City or when a character suddenly, out-of-the-blue, happens across a tribe of painted Aborigines roasting a goanna on an open fire. At other

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SPECIAL SUPPLEMENT

Victoria

Historically, Victoria has been one of the two major sites of Australian film production.

In fact, the first Australian film (covering the VBC Derby) was shot in Melbourne in

November 1896, followed a few days later by the better-known coverage of the Melbourne Cup.

Despite the sterling efforts of the Salvation Army's *Limelight* Department, and *Effie* Productions, nevertheless, Sydney assumed greater prominence as a film capital in the 1920s and '30s. Got Melbourne revived to be, on and off, the principal hub of the 1950s revival.

The 1950s and early 60s have seen a shift back to New South Wales and the strong emergence of Queensland as the centre for off-shore productions, but Victoria remains a crucial part of the national film and television industry (see Jennifer Banks and Chris Stockert of *Film Victoria* detail in their interview).

Just as there has been an increasing interest in discovering and recording regional differences in pronunciation and dialect throughout Australia, so have there been attempts to delineate regional characteristics in film. Film *Victoria* has just run a season of films in London and Washington called *Urban Edge*, a collection of short and long films which highlight the urban environment and lifestyles of Melbourne. (The cultural impact of the smaller states, such as South Australia, with its thriving industry, and Western Australia, which has bottled bravely to make indigenous films, will be examined in future issues.)

Of course, a film culture is far more than just film production, and here Victoria has taken a pre-unique role. The Melbourne International Film Festival is one of the world's oldest, its shorts competition highly regarded; *Chassis Papers* is new into its twenty-first year; the Modern Image Makers Association has stimulated interest in innovative areas of image-making; the Melbourne Cinematheque has been a pioneer in taking up the mantle of the defunct National Film Theatre; the film society movement in Victoria has always been the country's most active; the multi-faceted Australian Film Institute in Melbourne-based; the Melbourne Film School (now VFA) has schooled many fine directors and technicians; and so on.

As well, there are the many firms which are synonymous with Melbourne filmmaking. Most of them have been covered in "Technicalities" stories over the years, but *Chassis Papers* also intends more company and personnel profiles in the future (starting with Soundfirm and its contribution to sound in Australian filmmaking).

In this supplement, upon offers only a concentration on three recent Victorian productions: Ben Lawie's *Jacky Break*; P. J. Neger's *World's Wedding*, which while conceived and post-produced in Melbourne was partly shot in Queensland; and Ann Scollins' 60-minute drama, *Only the Brave*. Each may give a taste of whether Melbourne has distinctive contributor to national and world cinema.

"QUALITY, INNOVATION"



JENIFER HOOKS, DIRECTOR, AND CHRIS FITCHETT, PROJECT MANAGER AND DEPUTY DIRECTOR, FILM VICTORIA

INTERVIEWED BY SCOTT MURRAY

Film Victoria is one of Australia's longest-serving state film bodies. Formed as the Victorian Film Corporation in 1976, it has been an important stimulus for local and national film culture. The aggregation in Sydney of the major federal funding bodies, along with free and pay television, has placed added pressure on state bodies such as Film Victoria to develop and fight for local industries.

By all accounts, Film Victoria has done well. Jenifer Hooks and Chris Fitchett explain why, and detail the organization's plans for the future.

What have been the major changes in the past five years as state Film Victoria?

HOOKS: That's a macro-question. I'll do the macro and Chris can do the micro.

There have been a number of changes really. Although Film Victoria hasn't gone through the problems of some of the other bodies (in terms of cost overruns and terrible government reviews), nonetheless we did have a public bodies review in 1991. The organization had been through a bit of a rough, and the review really pointed the way forward.

We came through that with flying colours and a commendation for increased funding, which was very much supported by

ON, MARKETABILITY"

our client base. A lot of the recommendations that were made we had already in fact incorporated, and the rest we took on board. We've implemented some internal structural changes to improve the service.

Two new programmes we have are the Melbourne Film Office and the Committed Funding Facility. The state government has backed both of these, the Melbourne Film Office to the tune of \$0.5m from the Community Support Fund, and the Committed Funding Facility for \$2m. We hope to build it to \$10m by various means in future. That will provide the facility to document post-sales and distribution guarantees, which is a pretty necessary financial part of the infrastructure of the industry.

FITCHETT: As well, the Independent Filmmakers' Fund was established in 1986 and the New Writers' Scheme in 1991.

There have also been changes to documentaries. We have now a separate documentary arm and the Independent Filmmakers' Fund and we have a Documentary Minor Scheme and a Documentary Manager, who is now part of the Project Division.

What were the major revenue changes that you adopted?

HOODS: The biggest and best was the recommendation to employ a Reporting and Reconciliation Manager, which we do now. That manager is a great asset in terms of tying up our project accounting management systems. They just needed that final thing to ensure that all the accounts came back, and reporting was done on time.

What's happened with that, too, is that it's become a data collection exercise. Part of the Reporting and Reconciliation Manager's job is not only to get all those reports back, but to incorporate and gross that data in ways that we can actually use appropriately. Using statistical theory in managing the whole business has been a real help, like with any business.

So, there hasn't been any significant philosophical change over the past half decade or so. The aims are still essentially the same.

HOODS: Absolutely, because if it isn't broken don't fix it.

Having as our criteria quality, innovation and marketability—however subjectively any group of people at any time make those judgments—has worked very well for us for more than a decade.

BUDGET

What is Film Victoria's annual budget and how is that split up between various areas?

FITCHETT: Taking Industry Assistance first, script development totals about \$300,000. Assistance to producers, either through producer package schemes or market assistance, is \$215,000. Production investment is about \$2m, plus a separate allocation for film-time features by new directors of \$100,000.

In total, Industry Assistance for 1994-95 will be \$1m.

Then there is Creative Development, which is the New Writers' Scheme, the Independent Filmmakers' Fund and the Documentary Advance Scheme that totals \$575,000 and Cultural Development is \$600,000.

Finally, there's the Committed Funding Facility of \$1.5m for 1994/95.

During the discussion, there were great fears that Film Victoria's budget would go backwards at quite a rate. You've been successful in not only holding it but increasing it.

FITCHETT: It actually did go back. The first year I started (1992), it went from \$3.4m from government to \$2.7m, a 20% cut. Since then, it's been slowly working its way back up. As well, there are now these new programmes.

HOODS: I have to say we worked very hard on that. That's the first thing. Researching for the industry is one of the key strategies that this organisation has to involve itself in.

Second, we debate very well for the government dollar, both internally and externally.

We have also had a series of Ministers, I have to say, who have been very committed to film.

Equally important, we have had consistency of Ministers. The federal people, poor dealings, have had a new Minister every eight months or so, since Barry Cohen. On the other hand, we had a year and a bit of Jim Kennan, who is one of the film lovers, and we've had Hadden Storey ever since. He is a 50-year gold card-carrying member of the Melbourne Film Festival. He is very committed to, and very knowledgeable about, film. It's the most important sector in the arts portfolio for leading the way into the information age.

INDUSTRY ASSISTANCE

In script development concentrated on features, or spread evenly across television, shorts and documentaries?

HOODS: All of those, yes. Film Victoria has always done a spread of everything on the basis that, given the number of features that we make in Australia each year, people wouldn't move if they weren't involved in other parts of the industry. Therefore, we should be, too.

We have made an additional commitment to documentaries because we have a film-time-appropriate share of the documentary production slate. New South Wales has a very disproportionate share.

Because of Film Australia?

HOODS: Partly because of Film Australia, but also because the chief documentary red-ones are the ABC and SBS. They are inappropriately focused on Sydney and New South Wales.



PETER HOOD (LEFT) VICTORIAN MINISTER FOR THE ARTS

HOOKS: "Overall, we have a 22.5% script development strike-rate. We think that's probably the best in Australia, although we can't get data out of any other agency.

It's probably also not far off an international benchmark as well."

"We've put a fairly concerted effort into those organizations—the financing ones and the end-using ones—understanding the contribution that Victorian documentary-makers can make to the national documentary film."

Do you find that imbalance in other areas as well?

HOOKS: No. If we look at the state population chart and expect to have that or above in terms of our output, I think we overachieve that in all other sectors.

FITCHETT: The amount allocated to script development is a third for feature, a third for television drama and a third for documentaries.

Do you also do the same analysis on does it just end up that way?

HOOKS: We see it at the beginning of the year. Obviously, halfway or so through the year we see how we are going and then we might reallocate things. But we do target a certain number in each category.

Do you find the percentage of projects going into production varying from one area to another?

HOOKS: Overall, we have a 22.5% script development strike-rate. We think that's probably the best in Australia, although we can't get data out of any other agency. It's probably also not far off an international benchmark as well.

It seems admirably high.

HOOKS: It's absolutely amazing.

FITCHETT: It's better than one in five.

Would the AFC's second challenge that?

HOOKS: I think not.

There are different strike-rates between the companies, but we haven't actually broken them down.

To what do you attribute such a high percentage? Is it because you follow the projects through, helping them along into production, or it's just a good selection of the projects that come to you?

HOOKS: I suppose it would be a bit of both, though we don't follow a project into production unless we can see that it meets our criteria of quality, innovation and marketability. We don't delay these criteria in order to get that strike-rate up. We don't react as a target either, it's just a calculation that we do retrospectively.

I do think the process of commercial committee assessment, of assessing outside agencies because when I call objective criteria—even though they are subjectively judged by generations of people on the staff and board of Film Victoria, all of whom at any point would have a different view on practically everything—is a fairly a good one. The system works, and that's what delivers that outcome of 22.5%.

FITCHETT: It's been consistent since 1976-77, when the first script development assessments were made. *My Brilliant Career* [Gill Armstrong, 1979] and *Dumbcock* [John Duigan, 1979] were the first to go into production of those that we developed.

In 1983-84, for example, there were 40 new projects developed and 13 eventually got produced. So, the strike-rate for that year was 32.5%, which is extraordinary.

Recently, the hundredth script we developed has gone into production—that is the 100th out of 444 new projects developed since 1976-77.

PRODUCTION INVESTMENT

Over recent years, Film Victoria has only been able to put up a small percentage of a budget.

FITCHETT: Yes. For low-budget features, it was above \$300-400,000. On *Ramper Stomper* [Cientfey Wright, 1992] it was \$340,000, and on *Proof* [Josephine Monaghan, 1991] \$300,000. Depending on the total budget, it is about 25%.

Which means you are always a junior partner.

FITCHETT: Yes.

HOOKS: That can be problematical. In situations where the producer is bringing private sector participation to the AFC, then clearly our contribution gives it that additional clout. In situations where we are in partnership with AFC, we may not get the project we want.

The AFC has an internal profile of the sort of films and filmmakers it wishes to support; for example, it will only production-fund first features. If Film Victoria doesn't share that profile, how do you ensure what gets made?

HOOKS: Well, we certainly have that first-feature match-up, it's just that we don't always find a first-feature project that both bodies would like to support.

FITCHETT: In fact, we haven't done one with the AFC since *Body Me!* [Philip Scofield, completed 1993].

HOOKS: We did *Proof*, *Ramper Stomper*, *Return Home* [Ray Argall, 1990], *Holidays on the River Yarra* [Lan Berkley, 1991] and *Body Me!* with that model of first-time, low-budget features.

So, you've only done first features with the AFC?

HOOKS: Yes, because that is their programme.

FITCHETT: Well, we also did *Golden Road* [Paul Cox, 1991], but that was four to five years ago. [The film was shot in 1982.] Now, then, does Film Victoria react when the AFC 'voices' its first-feature rule by funding John Hughes' second feature?

HOOKS: Well, it does get people confused. Consistency is a really important function when you are dealing with an industry charter, where the development time frame is quite a long time. There is no point in developing something for a particular fund if the rules are going to change inside two years or three years. People need to know that what they are developing has a place where it can be financed, that they can target. That is why consistency is very important as Film Victoria.

FITCHETT: Film Victoria does have a lot of flexibility. We are able to do projects with the AFC, with the AFC and even without either.

HOOKS: Such as *Queen Girl* with Film Queensland.

FITCHETT: The only one where we actually can fully fund is the Independent Filmmakers' Fund. In feature, we are always a junior partner to either the AFC or the IFP.

What are some of the recent features you have done with the IFP?

FITCHETT: *Thief Eye the Sky* [John Kuara, post-production], *Hotel Sorrento* [Richard Franklin, post-production], *Martha's Wedding* [P. J. Hogan, 1994], *The Northbrook Kid* [Michael

Jenkins, 1993), *The Silver Brumby* (John Tarnolia, 1993) and *Ende* (Paul Cox, awaiting release).

We were involved in the development of *Metal Skin* (formerly *Speed*, Geoffrey Wright, awaiting release) and *Angel Baby* (Michael Rymor, post-production). We are going to be involved in the marketing of *Lucky Break* (Don Lewin, 1994).

There has only been one feature film that we have been involved with that hasn't been an ABC or BBC project in the past four years and that's *Evernight... Evernight* (Allison Tishchenko, awaiting release), which they actually got to do on the basis on their own money and we just came in at the end to finish off.

Greg Smith said in his recent Cinema Papers interview¹ that he was concerned about the number of projects which the New South Wales Film & Television Office had developed that couldn't afford to continue a financial involvement with. Has that ever been a problem for Film Victoria?

HOOKE: Not that I can recall.

FITCHETT: It is frustrating not to be able to put in more money. There's a ceiling at the moment of \$300,000, depending on how our returns from previous investments are going. If we'd had more money, we would have put more into *Moral's Wasting*, which would then have generated more money for development in other areas.

That upper limit has been the situation for some time and one the industry is well aware of.

HOOKE: Yes, we have all learnt to live with it.

As I said earlier, I believe our evaluation of projects has been very good. So, it is frustrating to get in a situation with one of our financial partners where in preferential list of projects does not match ours. We are probably right, but we have to go with them, because they have the most money. That's the reality.

How is your investment managed by the FFC?

HOOKE: It's not counted as private-sector funding, but I think it's respected. If we want to be in something, it's because the project has passed our "quality, innovation and marketability" test. It has been looked at by people, the staff and the board, who have made a judgment which is respected.

FITCHETT: We are independent on returns for our return as that we are on the market place as much as other people are. And if you look at who's on our board, they constitute a very good assessment panel: Lynda House, Donald Sharr, Amanda Smith, John Kearney, Denise Gilmore, Marc Goddard and Natalie Miller are the seven who read all the scripts. Then there is Chris Lovell, Brian Parry and Chairman Peter Griffin, who look at the project, the people involved and the deal.

The Co-ordinated Funding Facility in Film Victoria's recent initiative in terms of financing. How did that come about?

HOOKE: We were exploring ways of enhancing the revenue base of the industry in Victoria. We started out with somebody who was seconded to us to undertake an analysis of all our financial affairs to see how we could begin to do that.

We used to do discounting on a very small level with different projects. But we decided to bank that component of our work into a separate fund. Under the Act, so that that capacity we had to actually become a society to run the fund. But the Treasurer gave it to us anyway, so we were more than delighted.

FITCHETT: It will not only assist the local producers, it will attract overseas productions. The aim is also to attract overseas productions, because it's very difficult to get the banks to cash-flow these guarantees. As Jerry said, in the past we did do it on projects, but we couldn't cashflow the whole amount of a television project. On *Crash Girl*, for example, we could only cash-flow \$92,540 of a \$115,000 pre-sale and the producers had to get an overdraft to cash-flow the rest.

HOOKE: It's worth continuing for a producer to have to do that. What are the guidelines of the Facility?

FITCHETT: It's for Victorian productions, which means post shoot and post-produce in Victoria. We advance against the distribution guarantee or the pre-sale, and there is a 2% administrative fee and a low interest rate.

HOOKE: The project has to go through the normal project assessment criteria. Then there is due diligence credit checks through a credit committee of the counter parties to the deal.

What amount will you be able to discount in any year?

FITCHETT: This financial year we can do \$2.5m of cash-flow. Will it have much effect on bringing other productions to Victoria?

FITCHETT: Well, *The Heartbreak Kid* is a good example. That had a NSW producer, director and writer. We offered in the order \$400,000 as an investment, of which part was actually cash-flowing Village Roadshow's distribution guarantee. As a result, it ended up being shot and post-produced in Victoria. That gave a lot of work to the laboratories, but also the cast and the crew. New Mexicans ended up shooting it, John Clifford White did the music, Peter Carrothers edited it, and so on.

What other initiatives are important in bringing production to Victoria?

HOOKE: The Melbourne Film Office will be a major factor. It promotes the services and facilities that the state has to offer, both nationally and internationally.

What do you see as the strengths of Victoria compared to a Queensland or NSW?

HOOKE: The creative infrastructure, the skills and the talent of people, which builds an area where we already have strengths, nationally and internationally. Some of them clearly are of them.

I'm not big on locations, I have to say, in any kind of attraction. Filmmakers have always chosen locations. They find where they want to shoot because of the people they want to use, and because of the story they have. It must be a very minimal percentage of films that actually make a decision about shooting for a particular location, when a location isn't specified in the script. I mean, if you have an *Orson Welles* there is nowhere else you'd want to shoot it apart from the Great Barrier Reef. That's logical. But if you have a project like *Crash Alexander* (George Miller, 1993), it can be shot anywhere. Most people will find a location that meets their needs without having to travel far at.

Do you feel Victoria lacks any facilities? Sydney always mentions it doesn't really have film studios.

HOOKE: There is a problem with studios because filmmakers can shoot anywhere, be it on the streets or in a shed. The studio



Muriel's

Writer-director
P. J. Hogan interviewed by Jan Epstein

Muriel's Wedding is the first theatrical feature of writer-director P. J. Hogan, who made the sustained adult *Getting Men* (1984) and the teen feature *The Simply Deeply Man* (1988). Produced by Joseph Monaghan and Lynne Simon, the director-producer team behind the highly successful *Pres* (in 1991), *Muriel's Wedding* is already a hit, its

French partner, *Cilly Sales*, having net the IFC investment before release. That act of faith was rewarded by the film's tremendous success at Cannes, where, like *Pres*, it premiered in the *Quinzaine des Realisateurs* (Directors' Fortnight). A witty Irish comedy distinguished by some excellent performances, *Muriel's Wedding* is the story of Muriel (Paul Giamatti), a contemporary Cinderella living in the seaside resort of Papeete, Sept. The excessive expectations of her friends and family cause her to take refuge in a dream world of ABBA songs and search for the Prince Charming who will rescue her from anonymity.

Why did you choose a woman as hero?

From the beginning, *Muriel's* was always a woman's story. For me, the suspension was a bridal wear store, so what's different, the characters were women.

I grew up in a small town and it always seemed to me to be harder for women — especially to escape.

Being a male, I always felt that it was expected of me to leave home. But when my sisters were younger, they often thought that marriage was the only way of leaving home and establishing a future. They were encouraged that way by my parents.

One tends to think that first films come from something more directly personal.

Any film from a woman-director is by definition personal. The story may have nothing to do with your life as an actress, but the creativity is the writer's.



Wedding

Do you feel you are now worth something, particularly since you are world-famous? Are you Marie?

I actually felt I was worth something before *Marie's Wedding*, which is why I wanted to make it.

My journey was similar to Marie's. It was a very personal journey and it actually didn't really require fame or success for me to feel that—I think that's the message of the film, too. In fact, I would be very surprised if the film's success did make me feel somewhat better about myself. It did not reveal to me that I could tell a story, it just confirmed that I could.

Even though things haven't been easy for Marie, she finally takes her life into her own hands. That's a very positive message.

Yes. If somebody can see *Marie's Wedding* and take that from it, then I am very happy, because that's what it's about.

STORY: DEBORAH KAMARU; BY: JILL KAPLAN; MUSIC FROM: ELLIOTT YAKAR; COSTUME DESIGNER: VICKI BARTO; SET: J. JAMES KIMBLE; PROPSTY

What is the thematic meaning and function of Marie's best friend, Rhonda (Rachel Griffiths), becoming a paraplegic? Were you looking for a huge to get Marie away from her family?

For me, Marie is somebody who thinks that she has no power, that she is put upon. But, in the course of the film, she is the cause of all the events. She just goes *after* what she wants on a glibless but very forthright way, never taking responsibility for the damage that she causes.

I wanted something to happen in Marie's life that she had no control over. It had to be a very moral choice for her, something that really makes her think about what she wants and who she is. Rather than it happen to Marie personally, I felt it should



happen to somebody whom she is close to. If Mariel were the paraplegic, you'd never hear the end of it, and she would certainly make sure that she was looked after. But it happens to Rhonda, somebody who was always there for her, but who would now need her.

I wanted Rhonda's accident to be as sudden and unexpected as it would be in life. It was a very deliberate decision to have it happen right at the film's high-point. I really wanted to throw the audience into a tumble along with Mariel. Disaster never comes along when we expect it. It always sneaks up on us like a mugger, and slips in the back.

How did you come by Rachel Griffiths, because she is absolutely wonderful.

Rachel was unexpected. I'd never heard of her, and she looked a done-much. When the first came through the door - that red, wild girl - I thought, "Oh, you're nothing like I imagined Rhonda!"

In the script, Rhonda is written as physically a lot like Mariel. My idea was that Rhonda was an outsider in the same way that Mariel was. When Rachel walked in, I thought, "She is so beautiful. There is no way that she's is going to be an outsider." But then, when she read the scene for me, I realized that she is an outsider. It's the personality of Rhonda that makes her one. She just says whatever she thinks and she ruthlessly goes in. No wonder she is an outsider.

As soon as Rachel did the scene, I knew she was Rhonda.

Where did the character of Bill [Bill Hunter] come from?

Bill is a combination of small-town entrepreneurs that you find from Queensland down to New South Wales, the sort of guy who is in with whatever government is in power.

I always imagined Bill as a Labour man, someone who believes in jobs for the boys. If you're right by your money, they'll do right by you.

Bill Hunter believes that Bill treats his family like he does because he was treated that way as a child. There are a lot of Australian men in that generation who have a problem with expressing their feelings. Bill is a very unhappy man and he takes it out on his family.

Equally, Mariel is very cautious towards her mum [Joanne Drysdale], who is a very pragmatic character.

"Cellulose" seems to suggest that it's a conscious act, whereas I think Mariel is just reactive. She has been taking her mother for granted for so long that she just doesn't think about her any more. She sees her mother as always going to be there, is always

GOING TO A WEDDING, WHEN SHEY SHOULD BE DYING

going to be happy for her. She doesn't really think about her mother's plight because she is obsessed with her own.

The irony is that Bill and Mariel are so much alike, and yet Bill sees Mariel as a failure. Oh course, if we perceive him as his generous Mariel, Bill is just as big a failure. He has failed to give his family any support; he's a very selfish and self-centred man.

I think the marvel was that about Bill Hunter is that he makes Bill completely believable.

Even though he's larger than life.

I don't think Bill is larger than life, absolutely not. I have been at tables with men like that when they have a go at their families, at their wives, at their friends. There are men like that, it's just a shock to see them on the screen.

Is Bill based on anyone you know?

I actually find the most politicians have more than a little of "Bill the Butcher" in them.

When Joan and I went travelling around Canada with *Proof*, we met the Australian ambassador in Montreal. He was a raucous, poshy guy, quite incredible! He made Les Patterson look giraffe!

I've met a lot of politicians over the years like him. I think Australians make the mistake of thinking that politicians are somehow sophisticated. We don't necessarily assume they are intelligent, but we think they must have some sort of charm, otherwise they couldn't be where they are. But some of them are completely without charm.

Did you have Bill Hunter in mind from the start?

Yes. I wrote the script with Bill in mind. I would have been devastated if he had chosen not to play it.

LEIGH HEMPTON CAPTIONED THIS PHOTO: "JOANNE DRYSDALE"



Muriel's Wedding is a very vibrant and colorful film in a hyper-real way.

All that comes from the Gold Coast. You really don't get any idea of what the town should look like from the script. In fact, there are a couple of references to its being drab. But when [production designer] Paddy Rafterian and I went to the Gold Coast, the place wasn't anything like drab. It's a chaotic mass of ocean and plastic, with blue skies above and beach below. It comes at you! How much did the Gold Coast influence the three girlfriends being screaming young harridans?

There are four, actually. One sort of gets beaten up and abandoned on the way. [Laughs.]

The girlfriends are miscreants and uncouth, and that's how I remember a lot of girls from the Gold Coast. They are absolutely in love with themselves and certain that there is no better world than this. Of course, for them, there wasn't a better world, because this is the world they rule.

Sophia Lee, Pippa Greenwood, Rosalind Hammond and Belinda Jarrow really ran off with those characters, and I just let them go for it. All of them had grown up with girls like this.

Sophia, I think, gave up on Newcastle and ran with a very similar pack. When she came in for the audition, she said, "I want you to know, I know these girls. I just want you to know that... How bad do you want me to be?"

I think she is marvellous, and so funny. Her performance is very exciting and not what you'd expect.

While the characters in *Muriel's Wedding* are larger than life, they are not caricatures. There is tremendous emotional substance to them.

I don't think they are cartoons at all.

But the girls and the outrageous costume are part of an almost unbroken tradition that runs from Nancy Hutton through to *Strictly Ballroom* [Ben Lubmann, 1991].

I actually went a bit easy on them. The only thing I heightened in their dialogue, which I made funnier. Usually those girls aren't funny. They are cross without being in any way witty. I made them witty at spots of themselves.

I bring a certain style to my work. The dialogue isn't realistic. If it was, everybody would just go, "What?" but they don't.

When we put *Australians* on film, even we can't believe it.

There must be a grotesque element in the subconsciousness of Australia which produces these characters.

It's just cultural cringe to pretend that those people aren't out there, because they are. We have to remember that Neelam from *Sylvester Water* was not famous before this camera crew came into her house.

Neighbours and *Home and Away* purport to be the soap account of everyday people, but they are not everyday people. They are homogenized nothing. That's why I think *Australians* put those people from their experience on film.

But other cultures, like America, don't take the same delight in doing it. We have a sense of humor about it.

In my experience, the humor we get from these characters is



SOPHIA LEE, LEFT, AND PIPPA GREENWOOD, RIGHT, FROM THE FILM *MURIEL'S WEDDING*

often more. I suppose the most extreme case is Paul Hogan. The majority of Australians feel a great deal of affection for his characters, and yet he's the archetypal cocker.

Some Americans are completely creeped totally extreme, but I don't think Americans like to laugh at themselves. The Hispanics are that. So put the extremes of American society on film, like Robert Altman, Jim Jarmusch and Martin Scorsese, are considered very dark, edgy filmmakers. Whenever a foreign director makes a film on American soil, you get a major penetrating view of the American character. I'm going back to the past for an example, but *Deliverance* (1972) is a good one. I'd never seen people like those hillbillies that John Boorman depicted, but I have certainly seen three since travelling in the U.S.

Did you have any negotiations with Bob Hawke over the telephone?

None at all.

It's a great joke.

I hope Bob thinks so.

The association could be a little bit damning.

We left it ambiguous as to whether it actually happened or whether Bill had made it up. I wouldn't put it past Bill.

It isn't so much a joke as a demonstration of Bill's character. I think that's one of the saddest moments in the film, because Bill is at his wife's funeral and he uses it as a way of getting attention. He is trying to tell those people gathered together, supposedly to pay their last respects to his wife, "Look! I am an important man. You are all wrong about me!" It's a critical moment for Muriel, because Bill does with his wife's funeral what Muriel did with her wedding.

Just from people's responses, I know that there is a great number of people responding to the depth in the film. I think they are giving it.

Did you choose ABBA's music because it was the music that you loved or because it reflected something about the culture you are dealing with? It's interesting that Stephen Elliott also uses it in *The Adventures of Priscilla, Queen of the Desert* (1994).

I think it's because Stephen and I are the same age. We were teenagers when ABBA hit Australia, and this was the music we grew up singing.

When I was a kid, I was feeling a lot of the things that Muriel feels, and ABBA spoke for me in a very simple but direct way. I

also felt that Mariel should like a man that is out-of-date, to make her even more of an object among the girls. The girls say that they see into Pearl Jam and Baby Animals, and there is Mariel with her love of ABBA, who aren't even together any more!

It's very camp music.

It is very campy because Mariel needs the sunshine. I think that Mariel is very unhappy in the 1990s.

When I was growing up in the '70s, I was unhappy. I wanted to have grown up in the '60s. I thought that in the '60s I'd be smoking lots of dope and there would be all these women who wanted to have sex with me. In the '70s, I felt very lonely and out-of-date.

I thought it important for Mariel not to feel right in her time. She has a romantic vision for herself, but she is not living in a very romantic place or time.

Was it glamorous to be able to stroll over the plot with Jocelyn Moorhead, your producer (with Lynda House) and a screen-director herself?

Oh, yes! Jocelyn and I went up with the plot together. I think we spent two weeks telling each other the story of Mariel – what she should do and where she should go and what she is feeling. Jocelyn always brought me back to what a woman would do in the circumstance, which was invaluable.

We really concerned ourselves when we came up with this story. Then, I had to go off and do it.

How far did Mariel wander with your script ideas where you filmed it? Did it come out how you imagined?

No, it's very different. I can't really remember now, because the film uses me and its images are fixed in my head. They tend to wipe away how you have thought the film should be.

Did you and [editor] Jill Bilcock work as a team in putting it together?

Oh, yes. In fact, we fought a lot at the very beginning, because we had different ideas of where the film should be going. After our big blowup, we finally decided on the shape the film should take. Jill and I have a volatile but rewarding relationship.

I tend to get quite side-tracked by details, whereas Jill sees the overall film. I can play with a scene for days and, if all these wonderful details are on screen, I'm happy. But Jill was usually thinking about where we should be in the story right now.

It is really how I write. It often takes me a long time to throw stuff out. The editing process reminds me of the writing process, except, rather than me warring with myself, there was Jill trying to get this thing going.

You have to cut stuff out. Film is as much what you leave out as what you put in.

Looking back, what sort of effect did Cannes have on you?

Personally, it was very fulfilling. There is nothing like a positive audience response and the response was better than I could have hoped for. It would have to be one of the high points.

What about the impact on the film?

That was immense. Cibo Sales made sales everywhere. I don't think there is a territory where we didn't sell. That really established the film's reputation.

I'm confident that foreign audiences will enjoy the film, because I think there is a lot of Mariel in everybody. She is a universal character.

What made you go to Cibo Sales for investment?

They went for us. They were the only ones who wanted to back the project. They really believed in it from the beginning.

Cibo invests in filmmakers. They consider themselves a director's company and were absolutely the right people for us.

Without them, there wouldn't have been a film. The BBC always requires a certain percentage of outside investment.

What was your reaction to Todd McCarthy's review in *Variety* during Cannes?

It was a bit rough. I think some people mistake their prejudices for good taste.

I haven't read the review, but from what I gather the film seemed to be too much for him. The film is very truthful and I think he was expecting something, or wanting something, a lot more standard. It doesn't do what you expect it to.

It isn't a generic movie. I never wanted to make a generic film. My feeling about cinema is that it's the art-form that comes a bit you. It's the most powerful of art-forms because, when you go into a cinema and the lights go down and the film starts, you are not with my movie. If the film takes you, it can do anything it wants with you, and that's what I was trying to do with *Mariel's* Wedding. I wanted to seduce the audience with laughter and then take them into the pain Mariel is feeling.

Variety also said that it was too commercial. That was very funny to me because this was a film that we could not raise money for. Everybody turned it down, because nobody thought it was commercial. Now that it's finished, it is commercial. I just don't understand that.

What is next? I would something about your next project being a thriller.

No, that's Jocelyn's project. She is making a thriller. I'm waiting what I suppose you'd call a love story. I'm pursuing romance and Jocelyn is killing the lovers. [Laughs.]

Is it different to *Mariel's*?

Yes. In a lot of ways, I feel that *Mariel's* might have had to be a tragedy of me.

I'm sort of in the script now. You've caught me on a good day. It's going quite well, so I'm feeling very positive about it. If you'd ring me two days ago, I would have said, "I don't think I'll be doing this one!"

How many hours do you write a day? Do you have a writing pattern?

No, I'm extraordinarily lazy. I'll do anything rather than write, so the house gets very clean when I'm writing. I'll do the dishes and vacuum and all sorts of stuff.

I try to write at least five or six hours a day, but there are some days when nothing comes and I don't write anything, or I write for hours and the next day read it back and throw it out.

Who are the people you admire in film?

That is not a decision that I could make, all of whose films I love. I think that there are just particular films that mean a lot to me.

Roscoe and Clyde [Arthur Penn, 1967], is one of my favourites. *Cahoon* [Bob Fosse, 1972], *The Manchurian Candidate* [John Frankenheimer, 1962], *All About Eve* [Joseph L. Mankiewicz, 1950], *Lawrence of Arabia* [David Lean, 1962] – they are an eclectic bunch.

No European films?

Oh, there are. There were just the firm ones that sprung to mind. No, I love *Women on Love* [Ken Russell, 1968] and *The Conformist* [Il Conformista, Bernardo Bertolucci, 1971] which I think is one of the great movies. *E.T.* [Gino a Menza, Federico Fellini, 1965] is also a wonderful film. I've seen it 10 or 11 times and I still feel visually overwhelmed.

You obviously believe in *entertainment*, because they are all very entertaining and good films.

Yes I do, though "entertainment" can be used pejoratively. A lot of people can be entertained by absolutely cruddy films. ■

M A D E I N MELBOURNE A U S T R A L I A THAT EYE THE SKY



Award winning director John Ruane has been making films in Melbourne for twenty years. His most recent feature *That Eye The Sky* starring Peter Coyote, is screening at Critics Week at the Venice Film Festival.

"Melbourne's a great city to film in. It's got diversity of locations on its doorstep from the desert country of *That Eye The Sky* to fabulous alpine scenery and dramatic coastline, not to mention the gritty inner city streets that could be anywhere in Paris or New York. It's no accident that we've earned an enviable reputation for high quality work here. There's a thriving community of filmmakers and first-rate technical services and facilities to back us up. Why shoot anywhere else when you've got so much going for you at home?"



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Film Victoria



Only the Brave

ANNA DZENIS

Only the Brave provides clear evidence that there is inspired ferment in that so often marginalized area of Australian film production, the short film.

Directed by Ann Kokkum, co-scripted by Kokkum and Mire Robertson, and produced in association with the Australian Film Commission and the Independent Filmmakers' Fund of Film Victoria, this is a tough and confronting film. Yet it has been corroborated with accolades everywhere it has been screened.

At the recent Melbourne Film Festival, *Only the Brave* won the City of Melbourne Grand Prix for Best Film, and the Film Victoria Screen Rights Award for Best Australian Film. At the Sydney Film Festival, it won the Dendy Award for Best Short Feature Film. At the San Francisco International Gay and Lesbian



Film Festival, it won the Audience Award for Best Feature. It also earned a major nomination for the script. It has been invited to festivals at Venice, Toronto, Vancouver, Montreal and London. It has also been nominated to compete in the AFI Awards categories for Best Short Feature, Best Screenplay and Best Performance for the actress who plays Alex, Eliza Mandlik.

Only *the Dream* traces the disintegration of a friendship between two Greek girls, Alex and Vicki (Eliza Kachanis). It is also a rite-of-passage story in which the protagonist, Alex, struggles to understand herself and transcend the limitations of life in Melbourne's western suburbs.

At first we recognize the image of a full moon. The camera finds a group of girls about to torch a hedge. The hedge is engulfed in flames, burning violently out of control, silhouetting the girls against the explosive orange glow. Two of the girls, coughing and spluttering, move away from the smoke and flames, leaving Vicki, glowing trance-like, and Alex, proudly admiring her handiwork. The warm orange glow borders on being almost romantic – quite contradictory to the reality of its image. Such evocative contradictions pierce the heart of the tale. Like the moon suspended, stranded in the dark night sky, we can feel the apparently irreconcilable distance between the girls' dreams and their realizations.

One of the most striking things about the film is fusion of disparate spaces. The world is simultaneously surreal and abstract, and gradually, gradually real. The ubiquitous petrochemical plant belches smoke into the background. Yet at night its lights could be mistaken for the stars. The girls, laughing on the ground, watch as a falling star that hasn't fallen. They are anxious to dream, to be something or some place else. Trains incessantly pass past, animating the background, compressing

the space. Flashing grey-green lights within barriers underground are visible, into darkness, into oblivion. In her dream, Alex is on the train, floating, catching sight of her lost mother. A busy vision of a mother in a red dress, with her child, occurs, dominating silent spaces.

Lyricism dreams and visions, yet they are grounded in hard, cold realism. Almost half-way through the film, there is a violent fight between two ex-friends in the school toilet block. The space is starkly blue inside: the lines of walls and doors, soft and less distinct. Other students remain shadowy presences, spectators to the sport. Some are sitting on top of doors, legs suspended and swinging. Others just seem to be there, hauntingly, almost indifferent. Alex hasn't provoked the fight. Her ex-friend, Tamara (Peta Brady), is responsible, accusing Alex of a clandestine lesbian relationship with their English teacher. It's painful, dangerous and claustrophobic. Alex beats Tamara into submission, almost knocking her out. Exhausted, she retreats to the mirrors at the far end of the toilet block. Suddenly a page appears, almost telepathically, and is passed amongst the girls. One of the friends, Tamara rises cowardly and savagely attack Alex. But at the last moment Vicki turns, and comes to Alex's rescue before Tamara can do any sustained damage. This is one of many metaphors that formally structure the dreams: it repeats, and will be repeated again.

The brilliant ending of the two girls and their film, detailed performances are critical to the success and poetic realism of this film. Alex and Vicki are single-minded, although not unemotional. Slightly badly and wide-legged, their clothes are dark and fashionably shabby. Their hair is long and unkempt. Their houses are modest, their lives dominated by circumstances, circumscribed by fate. The places they meet at, away from school,



WOW (DAN BARKER) ONLY THE TRUTH

are the streets at night, an anonymous party, toilet blocks, railway tracks, a derelict farm house, and a vandalized train carriage. Alex, under-aged, goes with her father to the Headmaster's flat, to play pool and hang out with his mates.

Their characters are skilfully layered. While the shapes of their faces, their bodies, are so tangible, another dimension altogether is evoked through their words and the sound of their voices. The sparse, precise dialogue, spiked with colloquialisms and clichés, and the long spaces where no one talks are resonant with meaning. The eloquent script is full of returned, powerfully understood exchanges. Robert's words pattern the dreams and fears of their language. "Seasons of Change" is a moment of Alex's mother, a song she once performed, maybe still performs. In a moment of fantasy and yearning, Vicki puts on Alex's mother's old dress and sings this song. Comparing up the mother long gone, she gives voice to the lost and the lost.

Words and their construction play a central rôle in other ways as well. It is Alex's two words (writing) that we witness, but never actually hear, that become the most powerfully felt in the film. These are also two scenes, both at school, where Alex reads aloud, not her own words, but someone else's. The first, at her teacher's request, is a passage from William Golding's *Lord of the Flies*, that over-praised high-school literature text about civilized English public schoolboys who become savages when their escaping wartime plane crash lands on an island, and the boys are left to

feed for themselves, without parental supervision. Alex's reading is admired and praised by her English teacher, Kate Groves (Claudia Davry), but the irony of the book's subject matter is quietly present. The next time Alex reads aloud, for us and for the others, it is an ironic passage from Anne Muir's story, *Woman on the Down*. It is a book she 'borrowed' on trust from Kate. Alex reads while Vicki smokes, sexually gyrating and grooving on top of her school desk. Kate walks in to (discover) Alex's 'borrowed' amidst her own public humiliation.

There are moments that come out of nowhere, but are nowhere unexpected — like the poetry of writing that is read, then omitted, but remains largely unheard, or the fight scene in the toilet block, that has Tamara rising from defeat, return-

ing from outside of the frame, suspending only to disappear, winning only to lose. Quietly, the ground under our feet gives way. From the moment Alex strikes the match to reach the ledge, it was her story, her memories, her mother, her struggle for identity and her growing desire to become a writer. Vicki was the wild card, dancing a round the flames, fascinating, unpredictable, until Alex's discovery of Vicki's incriminating abuse by her father leads to Vicki's suicidal tragic, isolation and final. It is then we realize it was Vicki's story as well, though so much remains forever unaid. In the last stage of the film, Alex walks alone along the highway, a solitary angst but one filled with a sense of hope, of new beginnings.

It is a curious reason but *Only the Brave* is a powerful film that rewards our commitment and attention, and deserves to be seen in the broadest of possible contexts.

THE BRITISH FILM INSTITUTE PRESENTS BETWEEN MEN AND WOMEN (PETER JARVIS) ONLY THE BRAVE



DISTINCTLY AUSTRALIAN INITIATIVE



The AFC has implemented three new programs under the Federal Government's Distinctly Australian Initiative to provide further support to the film and television industry.

PRODUCER FELLOWSHIP SCHEME

\$360,000 is available in amounts from \$8,000 to \$60,000 to enable producers of differing degrees of experience (but with at least one produced, non-student credit) the chance to:

- ▲ Initiate or consolidate their script and project development plans;
- ▲ Underpin overhead and travel costs;
- ▲ Link professional attachments to other producers and/or organisations with their development plans; or
- ▲ Propose other relevant initiatives with demonstrable career benefits.

Producers should submit carefully budgeted proposals at a level within the range which reflects their career achievements to date.

Closing date for applications - 7 October 1994

SCREENWRITING FELLOWSHIP SCHEME

A total of \$235,000 is available under the following two Fellowship schemes for writers.

Writing Fellowships

Up to four Fellowships of up to \$40,000 for one year are available for writers who wish to step aside from commissioned work to write a screenplay of great personal importance.

Writers of considerable industry standing with a body of well regarded, produced work should apply with a letter outlining their proposal. Normal project-based assessment criteria will not apply.

Project Fellowships

Up to two Fellowships of up to \$15,000 are available for writers to undertake a specific script, craft, or project initiative highly focussed to their career needs and yielding tangible benefits. Examples of initiatives the Fellowship could support are: developing a script proposal; a structured attachment to a studio or filmmaker; or a visit to an organisation such as the Sundance Institute.

Closing date for applications - 4 November 1994

SCRIPT AND STORY EDITING FELLOWSHIP SCHEME

Up to \$125,000 is available in the form of five fellowships (of up to \$15,000 each) in Australia and two fellowships (of up to \$25,000 each) overseas for script and story editors to develop their skills via attachment to experienced Australian or overseas writers, production companies, or (for less experienced editors) other script editors.

Script and story editors with varying degrees of professional, related industry experience may apply. Applicants will be expected to initiate and negotiate their own attachments to companies, writers or editors prior to application to the AFC, and an interest will be taken in proposals which are feature film oriented.

Closing date for applications - 2 December 1994

For further information, guidelines and application forms for the above schemes please contact either:

Fiona Robson
The Australian Film Commission
SYDNEY (03) 321 6444 or (006) 32 6615



The Australian Film Commission
MELBOURNE (03) 279 340
or (006) 33 6430



INTERVIEWED BY **ANDREW L. URBAN**

Back in Australia after his

French-made *The Favor The Watch & The Very Big Fish*, writer-director Ben Lewin has just completed another comedy, *Lucky Break*.

Produced by Bob Weis and majority financed by the Australian Film Finance Corporation, *Lucky Break* was shot early this year in Melbourne by DOP Vince Monton.

Ben Lewin describes the plot as a classic "girl meets boy, girl loses boy, girl gets boy back again".



win

Sophie (Cla Carleton) meets Eddie (Anthony LaPaglia) and they have a tantalizing conversation. But there is something Sophie doesn't want Eddie to know: she is disabled with polio.

Despite this, Sophie can't get Eddie out of her head. She pursues him and, in the course of that pursuit, she breaks her leg. People now think that she is only temporarily injured and, as a result, her personality changes. Sophie decides that as a 'normal' person she can achieve her dream.

Lewis himself developed polio from an early age, and several commentators have naturally interpreted the plot of *Lucky Break* as somewhat autobiographical.

On reading a transcript of the following interview, Lewis is no longer so sure. He believes the film has taken on its own life and that the autobiographical influences are barely, if at all, discernible. The following interview, therefore, is best read as a discussion of a work in process, and not necessarily as an analysis of a completed work.

What was the genesis of this film?

Am I allowed to ask any questions, as well as answer them light-heartedly?

As long as it's good copy! Would you like me to rephrase the question?

No, I'll just side-step it.

Everyone talks about the process as if the first time you thought of an idea is the most important point. Usually it is not.

There is always a period when a person who makes films is searching for ideas, you try this and you try that: it's as if you have a moment of "Eureka, I've found the next idea!" and that has a direct continuity to making the movie. The whole thing goes on subconscious stages. At a certain point, there might be five ideas on the plate, any one of which has a chance of making it. It's like a litter of pups and there are a couple of survivors.

Although it makes a cute story, the genesis of this idea is no different from the process of any other idea, like "I have to make another movie to get my life back on the rails."

Since you're dealing with a movie-lover's audience - yes? - I want to side-step that question and say it didn't start at a certain point. I've only identified a point for the sake of being able to tell a story about it. And that is where I said, "No, this is not going to be an autobiographical rite-of-passage, growing-up-or-redeeming movie. It's going to be a much more objectified view of the experience!" I turned it round from something that was looking at me to something that was only using me.

How, then, did the character of Sophie evolve?

The character started as a handicapped woman. She has a lower-class disability, which forces her to walk overcoats. Technically it's identified as polio, but that's just to put audience minds at rest.

From there, it went towards a story about a character who is



WANT TO BE A DIRECTOR? WATCH THE MOVIES OF GUS VAN SANT. (VAN SANT AND GOODWIN: VAN SANT'S 2007 FILM)

a writer, who lives much of her life as a fantasy world. It is much more ironic and much more of a rare-on than her real world. The film is thoughtful about how the hat to find poetry, instead of doctors, in order to really cope with life. I don't know how fully I should put it, but in another sense it's a story about a woman's dream that cannot true.

The element of her disability becomes just a part of that story so you can understand why a lot of people prefer a fantasy world.

I suppose the main arc of the film for me is a trip away from being a "disease of the week" type subject to being a look into the mind of a fascinating character who has difficulty coping with reality, preferring dreams instead, and how a man comes into her life whom she mistakes for a dream character and then becomes a real character.

At what point did you know the character of Sophie had become her own person?

In my mind, she's never quite become her own person, because as I did every scene I associated how I would feel.

So it's profoundly personal?

No, it's not profoundly personal. It's personal in the way that every film I've made is personal, though I did have to control myself from projecting my emotions and my motivations onto Sophie.

We had to do some, for example, after Eddie realize that she is not temporarily handicapped but permanently. He comes back, having changed his mind through reconciliation. It is a scene in which both characters have to express quite a lot of anger for each other and, at the same time, the sense that they are attached, that they can't see life without each other.

In the course of this reconciliation, Sophie hits him with her crutch. Now that is something I've never in my whole life considered doing. I regard it as a very shocking thing, but I had to let the character do it. My problem was I would or wouldn't do would have been a handicap, because in that sort of situation it's clearly not me but Gus Cander giving her interpretation of Sophie.

Is that his interpretation or was the gesture something you wrote into the script?

No, I didn't write it into the script. What I said to Gus was, "This is a moment of reconciliation between you. There is no line of words that comes in the blending truth of this moment. You know you can use some words. You can use as many of them or as few of them as you like to show us that you are both angry at each other, but you want to be together."

It's a physical thing, so there was never anything in the script that says she hits him with her crutch. I don't think I would have written that! But we tried it and hopefully it works, and that it will be a shocking enough thing for us to really believe what she feels about this man.

I don't know if that answers your question of how personal the film is. Sure, it's as there every moment thinking how I would feel, how I would react, how we I know what it's like to be a writer and to be handicapped, I know what it's like from my point of view to be looking for a sex life... I've put that crudely... to be out there trying to make happiness for yourself like every body else does, that it still doesn't change the fact

that the thing happens organically and at a certain point is out of my control.

In terms of the "be yourself" moral, where does that third-eye view that Sophie should realize she is as normal as anybody else come from? Is that something that you believe in?

Yes. It's definitely an external point of view and it's not a very difficult thing for me to cope with. The moral is that at a certain point in your life you have to come to terms with what you are, you have to live with that.

When did that happen to you?

I'm not sure it has happened! The complication is being a writer, and, once I discovered a fantasy world, it obviously became a very attractive place to be. There is a part of me that is always a little bit removed from reality, and, although what the movie is saying is "be yourself come to terms with who you are", there is a level at which it's also saying that character is a writer, and in one way she is inescapable!

There is a sense in which people who are physically disabled are going to respond differently. They bring a whole different range of sensitivity to what able-bodied people will bring. People who are writers will respond to it in another way, too.

Now, I'm not trying to make a documentary about handicapped people or writers, so there's a way in which both those elements are used dramatically rather than authentically. But the idea that reality feeds fantasy, and vice versa, is the bread and butter of how writers behave.

How much humor is there in the film?

I hope it is a balance between laughing and crying: you don't always laugh out loud and you don't always cry loudly. But I suppose to some extent I can claim to understand the mentality of the disabled - as if there were one mentality! You know there is obviously not, but there are common denominators, things that you find very common. One of them is sort of self-mocking humor. You classically find it in the *Straw Hat* set. He has Cardinal Pryor, and he stands up at RSL Clubs and makes jokes about being a spastic. It's about as in-your-face as you can get. That is definitely what I would describe as self-mocking humor.

I suppose the fact that the film is a comedy makes a very clear statement: that Sophie is not a character in search of sympathy. She doesn't need it. She is an incredible go-getter and, in her own way, dangerous. And the plot, to a large extent, is driven by comic moments. Breaking her leg is a tragic moment, but, at the same time, it is a very funny moment. It's the vehicle for the

of the story. All of a sudden we are into the third act and that it's not quite like you expected it represented by some events which sometimes have very serious results.

For example, I remember when I was about 10 or 11 years old exploring on my crutches the neighbourhood of East Coburg, where I lived. I found a patch of sand which had just been turned, so I tentatively put my crutch into the mud and, of course, it slipped and the whole of me ended up face down in the tar. It wasn't then terribly hot dominantly, but it was wet and sticky, and one of my friends, an older boy, came and rescued me. I can tell you that at the time it was for me a really tragic moment. I didn't feel being at all. But there is no way, standing back and looking at it, that it's not an hilarious moment, even for me.

In retrospect, it was an discovering the world and I find it much easier and much more true to life to depict turning points as moments of comedy. They are the equivalent of moments of tragedy, too, if you like, but I find them more poignant as moments of comedy because you are not asking for anyone's sympathy. You are saying this is what happened to the character. You are not saying, "I want you to pity a woker at the same time". You really let the events speak for themselves.

You are culturally a European Jew. Do you feel your cultural links are with Europe?

I feel like more of a Gypsy than anything else at the moment, but when you've made a statement of fact, I'm a Jew who was born in Europe and I will feel a lot of connection to Europe. It's a place where I've spent a lot of time. We migrated to Australia in 1949. I then went to do my voyage of discovery as a young man from 1971 and for the past 20 years I've been wandering — not wandering in search for something, but actually enjoying the experience of being a home in more than one place. I don't even know where that puts me. I'm very Australian when I'm not in Australia.

Do the things you associate with when you were growing up remain with you for a long time?

In that sense, yes, my norms are European norms. When we arrived here, Australians were the foreigners and strangers, and I've still never adopted some of those things we noticed when we first arrived, which were regarded as "we don't do those sort of things". For example, drunkenness never existed in my family. But humour does, I presume.

Yes.

European Jews have a very long and glorified comic tradition. Did you ever feel in this film, because it is out and out a romantic comedy, you had to go through that cultural lifting process?

Yeah, I think I've come away from that a lot. I know that in my earlier stuff it was kind of full-on folklore, with European-like symbols. You could sort of say, "Well, here's Lewin trying to be a bit like Sholem Aleichem." But I don't think this film is really like that. It's less idiosyncratic. It's still an unusual film, but it hasn't got lots of little gratuitous details which represent, say, a little corner of my version of Russia. I think this steps away from cozy European stuff.

So would you call it a universal film, as distinct from international?

Yes, but my god put down the nationality of *The Piano* [Jane Campion, 1993]. As far as I know, no one in the world out there has called it an "unmistakably New Zealand film", or Australian, or American, or any damn thing. It really does seem to sit at a place of its own, because it's not attempting to fit in anywhere.

I think it's not so much a question of the nationality of films or the cultural connection of films that people look for these days, it's the genre. An Australian action film has the same credibility as an American action film if it has as much action. The same for horror fiction, whatever. The cultural connection of films is really less and less relevant these days. Films have become one nationalised and it's not an easy theory "*The Piano* as a Kew film."

There are, however, Australian points of reference for comedy. What's Australian? I can't think of an Australian comic thing.

Well, the famous modern statement that Paul Hogan says in *Consider the Dances* [Peter Faiman, 1986] is highly representative of an Australian comic style.

I don't think I do a lot of ironic modernism. Would that be true?

I wanted to ask you about an earlier comment on filmmaking. What is the challenge and reward in making a film?

I don't know how informative or insightful that is going to be to anyone because it's really just stream-of-consciousness stuff.

I used to get tremendous kicks out of writing because no one gave a damn what I wrote, how much money it was worth or anything else. It was a great joy to have it published in the *Dunedin* *Low* literary society rag and all that ever happened was that people praised you.

PIANO: PHILIP GUNDEL; DANCES: JEFFREY MANNING; LITTLE WOMEN: JEFFREY MANNING; LOST BOYS: PHILIP GUNDEL



Writing screenplays has now taken on a completely different complexion in that, every time I have to make a decision to write a screenplay, I have to figure whether this decision is going to represent a sound investment for the next three years of my life. In the old days, my preoccupation with a subject was plenty of reason to write something about it, now it's perhaps a reason to be cautious about it!

When I was still practicing the law, every time I went to court I wanted to do what someone had told me to do, basically. I didn't mind that, but the fun of writing, particularly, and directing as well, was that it was self-expression. I could indulge my ego for the rest of my life and that would generate a living. Well, that's proved to be something of a falsehood and you become basically a gun for hire if you are really to make a living out of it. This is the dilemma. Here I was trying to escape from the sensation of being a gun for hire, but the more you want to succeed in anything the more you have to become one, in some way or another.

As the situation, compared to what other people have to endure, that is a life of untold indulgence, luxury and freedom of choice. Every now and then you don't realize how much of that you have and you need to step back and look at the meaning of life again. Is making the film vastly different from writing it? What are the specific pleasures of making the film?

I don't know why people associate the sort of work with pleasure. I don't. It's a real screen to see where pleasure can come into the description.

I really hesitate to make the comparison seriously, but did anyone ask Michelangelo whether it was a pleasure for him to paint the Sistine Chapel. I suspect if they asked him he'd say, "I've never had such a nightmare in my whole fucking life."

All right, but presumably at the end of it, when he stood back and looked up and said, "Ah, that's not bad", there was a flick.

I don't know. We had a very brilliant architect design the renovation to our house. To this day, he has never seen the results and never wants to. That's sometimes the way I feel about a film. You know, "Get thee behind me. You're dragging out of my life." I only watch it because I'm forced to, seeing it becoming. One is driven to the conclusion, then, that you are doing this only because it pays your bills!

No, I'm doing it because I've become obsessed with it. It takes an obsessive, compulsive character to do this kind of work.

And you wouldn't do anything else?

I'd happily do other things but I'd return to that as it's what I really want to do.

Of course it has pleasure, but it's the same as a marriage. Do you think a marriage is pleasure all the time, particularly if you have children and mortgages, and so on. But there are moments when you are able to step back from it and actually enjoy the experience and say, "Hey, this is really worthwhile."

Filmmaking is a bit like that. When you count the moments in filmmaking which are obviously creative moments, they represent perhaps the same relation to the organic due to the total mix itself. I don't draw that analogy out too far, but I marvel when people ask me whether I enjoy what I am doing. "Was it fun?" It must be fun. I won't answer. It's really an ordeal.

I watched this interview with Orson Welles. He said directing is just the biggest lie in the world. They all think it's difficult, but it's easy, it's nothing. Theoretically that is true. Just get everyone else to do it for you and all I ever do, apparently, is say "Cut" every half hour or so! But it depends whether you take it as a lie or not. I mean, I don't believe that when Orson Welles was in the thick of making *Touch of Evil* that he had that light-hearted attitude of "Hey, it's the easiest job in the world. Everybody's doing it for me." He said that after 30 or 40 years and was

probably trying to shock people. [See here.]

There is an element of truth in that, but it's only true if you don't really care. And I suppose there are directors who are pacifist-directors and, "Fine, who gives a damn whether the performance is any good. They've asked me to do that shot. I do it." Being, it becomes part of the great river of visual junk that rolls by us every day of our lives. But if you take it to heart, then it's an ordeal.

Do you find you have dealt with being disabled?

Is this a personal question, or to do with the film?

A personal question.

A personal question because of the film...

It's an uncomfortable question. How do you deal with being disabled? You don't damn me, you incorporate it in your life. Your dealing with it means that you survive to a ripe old age. I've made out a reasonable age for me, but I don't know what dealing with it means. People can go on without being disabled, people cannot deal with all sorts of things.

You haven't been disadvantaged by it?

No, if anything. I've probably gained a poem or two here and there. I haven't been disadvantaged in the long term. Who knows what you mean or on if you don't know what it is.

On the other hand, I'd say that being a writer is the greatest handicap I have to cope with. Being a writer is an illness I haven't cured yet. Maybe that's what has to be dealt with.

FILMOGRAPHY (partial)

As director (feature)

- 1937 *Googie* - also co-writer
- 1951 *The Minor The World of The Very Big Fish* - also writer
- 1954 *Lonely Street* - also writer

As director (short)

- 1934 *The Doctor's Shop* (non-fiction) - also writer
- 1934 *The Migrant Experience* (documentary series)
- 1945 *Rayford's Rules* (series) - screen, a director
- 1946 *Adam's Chronicle* (documentary, UK)
- 1947 *A Matter of Conscience* (tele feature) - also writer
- Also,
- 1942 *The Green's Tale* (feature) - writer

ORSON WELLES ON DIRECTING

The quote to which Lewis refers appears on Part 2 of *The Orson Welles Story* (Radio Magazine, Alan Yentz, shows on BBC's *James* on 1982.¹ It covers during a discussion on Welles' *The Immortal Story* (1946), in which Welles plays Mr. Clay, who plays a character similar to along with his young "wife".

It's very surprising to see Mr. Clay almost - he's played by the director - [as] a kind of...

... As a director, yes, he is a kind of director, isn't he, yes. It could be very tempting to show it as the total wilderness of the director's job. [Laughs.]

Do you actually think the director is successful?

Oh yes, oh yes. The exceptions are the exceptional directors, of which there are very few up to now. But the actual job of the director in 1974, of all success is minimal. It's the only really easy job around. It really is, you know. You can fool the people for years if you're a good producer. The director who is by nature a good producer can make a great name for himself and live to a great age content with glory and honors and never be found out, because a success can be made by the names, or by the critics, or by the public. The best movies are made by the director.

¹ This is Orson Welles, Orson Welles and Peter Bogdanovich, make the documentary series to air in 1984, but the copyright on the programme is 1982.

Technicalities

COMPILED BY DOMINIC CASE

Kine Recording — the next instalment

Following on last issue's survey of digital film transfer services comes that
Cinevox is now launching its own kine — tape to film — service. I screened a
16mm demo roll of *Atleib*, and spoke with Grant Miller and Chris Morgan,
Manager and Technical Manager respectively, of Cinevox.



OUR FRAMES BEHIND WHAT CINEVOX'S NEW PROCESS CAN DO

Unlike the "top-end" digital film transfers offered in Sydney, which are mostly aimed at the television/direct-to-commercial businesses, Cinevox claims its process is aimed at long-format programme material. Miller suggested that festival entries of video-finished productions, where a single 16mm print was all that would ever be required, or corporate productions where a film projector might give a better image to a large audience than video projection. (Although having seen the magnificent results of Hagemeyer's Hughes-JVC video projector at the SMPTE conference sessions, it's hard to imagine that many kine transfers will be ordered for this latter purpose.) However, there are many other applications: for example, video footage to be incorporated in film productions. Two current examples at Cinevox are a five-minute section of a television "Wheel of Fortune" show to be included in the feature *Angel Baby*, and short footage from studios' "ap-rick" video cameras for a documentary.

Curiously, Cinevox's demo roll consisted mainly of television transitional rolls, with lots of standard digital video effects: text cutting, and very little that dwelt on the screen long enough for me to properly assess the quality of the transfer. Having said that, though, the real test is a matter of the time squeezed and stretched footage of variable workaday quality, rather than being entirely exquisite (and material). The first thing I noticed was the rich blacks — darker than some other transfers I've seen recently —

but not crushed. There was still good gradation in the shadows. With the rich blacks came strong colour saturation. Television raster lines were quite invisible — they should go without saying in any modern kine transfer — but there was still visible the "sleepy" effect of the television line image structure in gradually sloping lines. As a result — I suspect — of the lack of line structure, the image was not outstandingly sharp, but, after all, this is ordinary television and 16mm film (even shortly after a week of high-definition wide screen television and 35mm stock transfer at SMPTE).

Currently Cinevox — which developed the system together with Lenses — shoots on 16mm negative stock, but it seemed to Miller gross. Cinevox claims it will be easy to switch over to provide 35mm directly from the tape instead of a two-stage transfer and blow-up.

How does it work? Grant and Chris seem very right-angled about the process. It's not even clear whether they are using all the shell technology or have incorporated their own developments. The video image is processed to produce the contrast required by the film, and to achieve the line interpolation, through frame stores rather than in real time. But the system delivers images in not much less than real time. It's at 25 frames per second — one frame of video equals one frame of film. It's trying to speculate on what techniques Cinevox have used, but no one can play blind for ever, and, if the service succeeds as it deserves to, then before long they'll be wanting to show off all their secrets.

And the price? This is a usual test for budget-conscious producers. At \$100 per minute for 16mm negative and work print (with a five minute hardware), Cinevox's kine (being these video segments within reach, although I don't see television commercial producers switching to this admittedly lower quality system for their cinema releases to have a thousand dollars or so



KEYLINK FROM THE AATON
RECORD SYSTEM
CAPTURES A TIMECODE

Timecode on Film: the Aaton Craft of Syncing

Syncing film audio and videotape seems to occupy a remarkable amount of the industry's attention. The old-fashioned way of a wooden clapper and rubber edge numbers on the sprocketal wheel upon which the film is wound is simpler times but the mechanics of measuring up the film and audio tracks at rubber end to bring them in sync during the edit have always been a bit clumsy and convoluted. This scaled composition of matching a film frame to a video frame — by way of Keylink and timecode — have generally been dealt with less than elegantly.

After several phases of development, Aaton's in-camera timecode system now seems to be a solution that offers a way forward rather than just another system to add to confusion. The reason for this is that it documents the audio-to-image syncing issue, but the same technology can be used for full negative logging, and later for video to negative matching. John Bowering of Lantic has produced a demonstration video that explains the system, and with the name that Aaton will be using the Aaton Keylink timecode code reader as part of its Digital Camcorder (see Cinema Papers last issue) it seems possible that the system may in fact realize its full potential in Australia.

The system works in three stages: on the set, syncing during location shooting, and transferring that data into a post-production system.

On the set, timecode generators in the camera (the usual recorder and any other are all synced to the same "time of day" time). As the camera runs, it captures a digital timecode distribution pattern into each frame of negative (on 16mm between the perforations, on 35mm outside the perforations) frame-by-frame (timecode). This pattern carries the timecode for that frame, together with other data such as date and frame ID. Once each second the matrix is replaced by a house-maintenance or timecode. The exposed reels or DAT cartridges carry the same timecode, so later it'll be possible to sync up

on any frame, with no need at all of a clapperboard. Matrix reappears with all framecode (several seconds of potential) needed for this, and to match frame (although you can use this to represent universal timing machines).

What about still information: scene and take number, etc? Obviously, that can be entered on a portable computer, or the ENE Logger — a hand-held data logging device that logs data against its own timecode.

After processing the negative comes the machine transfer, conventionally with lighting technicians during expensive telecine time, or as a separate procedure afterwards. This time, however, the machine takes over. The telecine machine is fitted with an Aaton Keylink reader, a miniature video camera which reads the dot matrix pattern on the film. The Keylink computer system and the framecode have no readers and the scanner in a Sony 7000 DAT recorder plays a master to chase the frame. At the start of each take identified automatically on the film as the timecode starts at a new value, the system reads the timecode, logs it up a few seconds, creating an artificial pre-roll timecode for the film, while the DAT starts to read the matching timecode on video. Once loaded, the two machines roll, with the DAT locked in sync to the image being read (error).

Usually, editors will require video timecode in addition to the film's timecode. This,

presented either as the VTR film within the Keylink system, or stored together with the on-film data, and other data entered either by the transfer operator or from the database created on set, is Aaton Keylink computer logs. These files can be transferred into other systems for editing or negative matching by the industry standard PL-1 format. The above logs can be swapped between Aaton Keylink Lightworks, Avid, Editout and TBC systems.

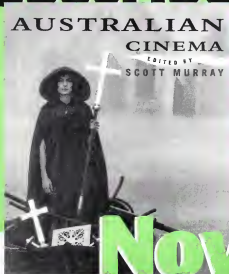
For clock readers, almost all digital logging information can also be built in to up to 11 wireless on-line readers, and a limited amount can be encoded into the user bits of the VTR timecode recorded on the videotape.

At long last, it's the Aaton Keylink will speed up that syncing operation, giving them a clear advantage as I suspect the telecine transfer business. With many of these integrated systems, there is a significant need for all stages to perform to top gear, equipment standard, easy enough for a practically-integrated studio system, but where every production goes through its own combination of production crew, lab, telecine and post-production facility. The chances of getting everyone's systems to match are slim. It's hard to imagine DOPE choosing to add Aaton purely for convenience in post-production (although there are many other reasons). However, Keylink can still be used effectively even without timecode on film.

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Many crews shoot with timecode clocks, where the audio timecode is displayed on an electronic slate. In fact, when the slapper is closed for long enough for an assistant editor (or telephone operator) to read it. Typed in at the telephone transfer stage, this is enough information for the audio to chase and find sound signs.

Like many new systems, Raytek changes some of the traditional responsibilities. On set, it is now the sound mixer who has sole responsibility for establishing sync without a clapperboard. It's hard for the camera operator to get in on the act. In post-production, syncing has always been painful, if tedious, but usually is left until afterwards in a resyncing operation, often at the post-production facility. In the automated "clean sync" operation, the technician's job is, but the job is the responsibility of the telecine operator. Reliability will be the key to this system's success.



THE NEW RAYTEK SYSTEMS WILL OFFER AN EASY APPROACH TO THE AUTOMATIC SYNCING OF THE AUDIO WITH VIDEO.

Digital City

The SMPTE '84 exhibition and conference has come a long way, distance again, from the film industry's last survival. This year, "film" exhibitors were less noticeable than ever before, with long-standing supporters Kodak and industry engineering not exhibiting. As the industry moves further towards the convergence of television, videotape, and computers, there's less and less in post-production that is recognizably film equipment — and only a smattering of production gear. Barry's and Gurney's together had the biggest stand, with their usual wide range of equipment, headed up by the new Arriflex 535S.

Aud around the corner, Latent had a virtually electric display. Geo pitkin of Interest was exhibiting the Autos ATR super 16 camera, an amazingly small, on-board sound recording system using 3000 Mairal cassette. This records timecode on one track, and a single channel of digital sound on the other, with up to 40 minutes of sound in the postage stamp-sized cassette. Gurney also showed recorders gaudier about DAT cartridges — "They're like easy to insert in" — the biggest technological problem with this more cassette could well be the ease with which it will fall down tracks in the box.

Miller Professional Products completed the lot of big items.

Gap equipment was also to be found at Cinevideo, with its array of sample but effective camera supports, from handbags to the Movie Jo. Ploce and MediaVision provided the chaos in lighting, while Audio Services Corporation had an impressive range of gadgets for the sound recorder. The Dependable Supply Com-

pany had all these things which may be expendable, but are also indispensable — once you start to changing back to supporting software.

Am not attempting a review of the SMPTE exhibition without columns — logically, the principal exhibition is "show and tell", and you have to be there to get any benefit. So, if you're looking for details of anything that was shown — sorry!

What I can do is make an overall observation. If the SMPTE show continues to represent the technical stuff of film and television production, then it's become a much tougher and more professional marketplace. At the first SMPTE show, in 1964, all three Sydney lads (Ivan Coloffini, Gurney, and Allen) had stands promoting their services (providing information and expertise) but generally showing the leg for the industry. Ten years later, even the film stock manufacturers have withdrawn. Of course, film technology develops differently from television — maybe it's harder to see trends, maybe it doesn't need the "full new, more features, buy now or get left out" reassurance that needs to surround the video and computer industries (but I suspect that the real change has been an increasing polarization of the industry — not between "film" and "video", but between the technology and the craft, between the technicians and the artists. If's true I see a few people like Geoff Barton and Mike Honeyburn who still bridge the gap and if you're relating this column you're probably still on the bridge too. But the technology has become an end in itself for more people than it used to be.

The SMPTE Conference

As well as the exhibition, the SMPTE show is studied a two-day conference. The first day, held as a separate seminar at the Australian Film Television & Radio School (AFTRS), focused on some of the production implications of high-definition, wide-screen television. Considerations of the European HSD system, projected in the AFTRS main theatre, showed superb quality, and a real of material from the Winter Olympics at Altitude made it quite clear that come the year 2000, live sports coverage of wide-screen-high-definition with stereo sound, and an audience full of fans could have a serious impact on ticket sales for the next events of the Sydney Olympics.

The remaining three days of conference covered the usual wide range of topics, from the creative use of digital sound manipulation (by Stephen Joppe of LaTrobe University), through a simple and easy-to-understand tutorial on MPEG compressed bit techniques (the tech information given by John Melillo of IBM), and "Images from Moscow — the Treatment of 25 million feet of war & mystery film" given by Michael Pennington of the National Film and Sound Archive, to comprehensive papers on set lighting techniques and equipment. The conference began today with the more traditional division of sessions into "film", "television", and "sound", followed by "image capture", "image manipulation and digital technology" and "broadcasting", forcing audiences to consider a bit more the process, a bit less the medium.

Tens of of the papers have been collected and are published in a bound volume. Copies are available from: Benito Laverge — at Superette Events, on (02) 695 2345.

CONVERGING TECHNOLOGIES AND NEWTON'S THIRD LAW OF MOTION or: The close-up, the cutaway, and the freeze-frame.

(THE FOLLOWING PAPER, FIRST PRESENTED AT THE CONFERENCE, IS REPRODUCED HERE BY PERMISSION OF THE AUTHORS (NOT THE EDITOR OF SCIENCE).)

OWEN COLE

This is not a paper about engineering hardware, it's about the way hardware is used. The points I want to make are relevant when any new technology is introduced, but I'm looking specifically at the recent massive changes in the production and post-production. Non-linear editing has been adopted in the film and video industry faster than any multipurpose invention, and I believe this has had a greater effect on production and post-production methods even than the introduction of video. The implications of these changes have been so far-reaching that I suspect the designers of the equipment ever dreamed of, and I think that is an important area to be discussed at a conference such as this one.

PARALLEL TECHNOLOGIES: We have heard a lot of talk recently about converging technologies, but what about parallel technologies?

Parallel technologies are going in the same direction but they never meet or even approach each other, as far as the parallel universes of science fiction. Similar but not identical events occur in similar universes, but their inhabitants of each universe exist in complete ignorance of the others. This has been the case for many years as computer, cinema, television and phones have all developed, using (sometimes) similar technology in slightly different applications. Each industry each technology uses different language to describe or define similar ideas, each has a different set of priorities, and each teaches another industry less developed an application outside its normal area, or imported a lot of equipment normally used in another industry, there has been surprisingly little sharing of ideas.

For example, film and video colour graders use similar equipment to colour-correct images. But they use different ways of describing and measuring these corrections, and different terms ("gamma", for example, has a subtly different meaning to different people). The operators have different job titles and (sometimes) substantially different salaries, and I'm not aware of anyone who has successfully switched from one system to the other. The professional stills business uses similar equipment, but again there is little sharing of developed knowledge between the industries, and attempts to cross the gap between one and the other have generally been unsuccessful.

Again, domestic television sets and computer monitors are essentially the same bits of

equipment. Specialized standards have developed for the computer data display application, and they are quite independent from the colorimetry, scan rate and line structure of broadcast television. However, starting with things like Asahi and Nintendo games, computer people discovered that they could manage pictures on their screens as well as lines of text.

So now, in an even wider range of technologies, people are discovering that they can be used not as the same games as others in previously unrelated areas. In many cases, what is remarkable is not so much the similarities, but the differences that have evolved in the cultures of these parallel industries, which are reminiscent to with any successful communication between the universes.

So much for parallel technologies. But we are hearing about ideas converging technologies. Simple geometry tells us that for parallel lines to converge, something must change direction.

ACTION AND REACTION: Convergence implies that - sooner or later - there has to be a collision. It is unlikely to be head-on, but there still has to be an impact. That's where Newton comes in with his Third Law, and the title of this paper. To every action there is an equal and opposite reaction.

In fact, the principle is well illustrated by Newton's cradle. There is a row of stainless steel balls hanging just above each other. One at the left is swung into the row, and when it collides with the others it stops dead. The balls opposite begin to swing without any long-term effort. But very out of the other end of the cradle another ball pops flying out in reaction.

This is how the collision between computer editing and film editing has happened. Linear systems of video editing have usually compared with film editing for convenience, quality or accuracy. If nothing else had changed, it is doubtful whether the two ways of editing would ever have come any closer to each other. But with the evolution of digital imaging and large capacity storage, computer programmers have entered the course of editing at the bit and come up with non-linear editing systems. Where video editing was merely a parallel technology, digital editing has converged - and merged - with film

editing, resulting in a change of direction in both. Action leads to reaction.

Only the most fervent Luddites would claim that this is a bad thing for film editors. Non-linear editing has demonstrated a number of great advantages for the editing process: cut-points find that the time is a first assembly is dramatically shortened, that they can try out different cuts with great flexibility, and they can show the director several different versions of the sequence straight away, one after the other, without losing the first cut. Editors say that non-linear editing doesn't necessarily lead to a quicker cut, or a cheaper cut, but it certainly can lead to a better cut.

Of course, so far as the editing process is concerned, there are no doubt some real limiting problems, the greatest of these being the amount of memory that is available, even for compressed images. But remember a few years ago, there was a unit the size of a large suitcase, mounted into the rack of video houses and television stations, and it was the limit to what - that is the single limitation. So current technology storing half an hour's worth of images on one disk drive the size of a pocketbook book seems to have the problem well under control. Memory is growing so fast as we can learn to count the bytes. A few years ago, talk of gigabytes was just that - a bit of a giggle - now there is a word to talk of terabytes - that is, a thousand gigabytes. Watch out for horror bytes!

THE CLOSE-UP, THE CUTAWAY, AND THE FREEZE FRAME: My paper was entitled "The close-up, the cutaway, and the freeze-frame" (so the we have concentrated on a brief close-up view of the main action, the new methods of editing, and we are leaving great things).

But what we are watching now these film editing, and making the smooth absorption of energy and momentum, what else is happening?

What is the equal and opposite reaction actually taking place? Some where Newton's cradle must have

another ball flying away. And the laws of physics are just as true here. There are deep and serious questions about what is happening in production. Let's look at a few alternatives.

THE VARIATION WITH PRINT: Producers and accountants have discovered that one of the biggest technical costs in a production is the cost of the work print. Now television houses, editors and computer editing developers all tell them that non-linear editing can proceed without a work print. This result has been dramatic. Also reported is the percentage of negative it processes without making a work print has risen to 40 or 50 percent for 16mm, and not

much less for Oliver. Asia is adapting to this situation, with a return to the business of video transfers, and its Digital Colour system, and certainly if it is successful it will have plugged one of the gaps left by the disappearing work print — so far as business for the lab is concerned — and taken advantage of the digital revolution at the same time.

But away at the other end of the line, a similar digital non-linear editing has produced a disastrous setback for the cinema department. The first work print had a second important function — as a feedback and check for the cinematographer. Is the image sharp? Is the lighting correct, okay? How was the exposure, and will the close-ups grade in with the wide shots when the answer print comes up? With the best will in the world, a video or computer image simply can't provide these answers. No television system can really test the sharpness of a cinema image, and of course a compressed digital image isn't even a shadow. Television and computer monitors don't have the brightness range to match projected print, and can't handle the image from a correctly image without changing it. There is so much to do as a "one light

worker" and a graded master comes without the easily understood report of the printer lights that tells the cinematographer how the exposure was. Cinematographers are naturally concerned that they can't see the quality of the work they are shooting. I haven't met one who isn't. Some of the most experienced recent-winning DOFs are leaving the print — and, if they need the work print, consider the young, inexperienced, carefree person, struggling with a complex lighting problem and new types of new stock. How much more do they need the feedback? I could name many productions that have discovered serious problems answer-print stage because of the lack of checking at work-print stage.

The director's team and the cast are also disadvantaged. The traditional rushes screenings a function of the end-print ready a shot simply doesn't work on a video monitor, or even a video projector. There are many reports of crews simply not bothering to stand rushes screenings any more, with the resultant loss of morale on the entire production.

Of course, non-linear editing is not to blame for this. I'm not suggesting that we should forgo the advantages gained in editing in order to

resolve difficulties in the cinema department. The industry has to find ways of keeping the baby, as it throws out the bath water. More enlightened television studios, with experts on the grading corrections applied in a language that makes sense to cinematographers, could be one step. I know this has been talked, but without really satisfactory resolution yet. And this doesn't resolve the sharpness or resolution problem. Over time, the experience is different. I understand that most Hollywood productions still are using prints in conjunction with non-linear editing systems. The initial work print catches the "rushes" needs, and a quick first assembly allows a substantially reduced footage to be digitized, saving an expensive memory and reducing non-linear editing time. It seems to be just as Australia that the new systems are adopted primarily as a money-saver.

TRAINING ISSUES Back in the editing room, another side effect has arisen. In non-linear editing, as with most systems, the computer does all the house-keeping, leaving the editor free to concentrate on creative decisions. First, there's work for an assistant editor at the start, logging and digitizing the material into the system. Sec-

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were not linear editing systems are mounted on a personal computer, there is only room for one person at a time, so the assistant has to come in at night to do this. But after digitizing there is a much less essential editor to do, and so very often his or her computerized assistant is as busy as the editor is getting interesting. But this isn't just the classic effect of computers neglecting people: there is a total line going beyond the simple matter of employment or unemployment.

One of the algorithmic limitations of a computer is to learn the job: it's not just a question of getting the editing skills, after all the beauty of computer editing is that you can try a scene without upsetting the original version. The assistant could try a cut during a lunch break — if there were an assistant — and if he/she had a lunch break! But the assistant is only there at night and has finished at the end of the shoot, so there's not much chance of that, and no opportunity at all to learn the politics of the editing room: to work again with the director, to work on the products, how not to lose your job.

Let me make a comparison. Some years ago, colour-grading systems in laboratories were computerized. There is still a grades, making judgemental colour judgements that no machine can do, but the grading assistants, who had the humble job of selling dish machines, juggling tapes, and avoiding negative, no longer exist. The traditional data is all — far better and more reliable — so there are no longer graders. Look in those days, every grader had once been a grading assistant. It's how they learned the job, and how they got to be so good at it.

Today there isn't a single film grader that I know of who hasn't been a grader for at least fifteen years. There are no newcomers there left — a grading path, it's a dead-end job and before long, with no one to pass them on, the skills will be lost.

So when leading film editors complain about the loss of assistants, there is good reason to share their concern. The race of a generalist and a specialist is always a bit up and down, but placement in a specialty too late — after all non-linear editing systems are very successful at simplifying the editing process, and so people can learn it, they can teach themselves how to edit, but the transmission of passing on the skills of interpreting the culture, is compromised by the computer, and there is, I think, a genuine concern that film editing may thus devolve to the hands of the less skilled and less experienced (and so probably cheaper?) operators.

And this is the point of my third use of the word *editor*: it provides valuable detail of a single moment in time, but while we are studying it, the world is moving on. There's not much of a story if we don't consider what is going to happen in the next few frames.

editorial control Of course, non-linear editing wasn't adopted in film production in isolation of other developments. The introduction of keyboards and of computer software to create film-edge numbers with video time code made the actual match-back possible. But in actual practice, negative matching to video or computer-edited is a headache. In theory it's simple: film

is measured time-by-frame, film has time-by-frame, video is measured time-by-frame. In time code it shouldn't be any harder than converting feet to metres, or grams to ounces. The trouble is a lot of professional technicians have evolved in video editing and in film cutting that don't really take account of the other side: few film people really understand the techniques of video and computer editing, and even fewer video people are aware of the tricks of the film business.

Following my theme, they have passed parallel separate technologies off along, evolving from one to the other still involving travelling throughout time and the dimensional warp-time tunnel. Currently the cross or right is the middle of the wedge, and the negative matchers. They're becoming the sole custodians of the arcane skills of traditional film handling, but they find themselves now in the role of the layman bridging the technologies, having to learn the intricacies of EDAs and computer systems, and to explain and account for the intricacies of film editing and printing. Managed properly the match-back from EDA to film works well.

Unfortunately the consequences of centralism are quite dramatic, and can lead to almost negative, and the wrong picture on the screen, is how I suggest, on a number of occasions, and of course negative can't be "usual". There are always other solutions, often involving talented competitors, and always costing a lot of money.

I'll mention a few instances that I've come across recently. It is a particular disaster shifted from 25 to 30 frames per second during the shoot to solve a lighting problem, after all it was far simpler to think, as the technician later could get it to get the speedcode. No one discussed the implications of the negative flipping — needed for matching takes for a second, fully graded transfer later on. Why should the lab's department head be wary about post-production methods? In fact, though the M25 problem, where there are more frames of video per minute than there are at the original negative, is one that continues to cause confusion. There are perfectly accurate solutions, but there is too much room for someone in the long production chain to miscommunicate.

In another case, their heads at risk (and we're about off a full roll to be a smaller magazine — a common problem, if it is not done properly (by double-revolving the reels)) the result is that the pre-exposed negative numbers, because of re-revolving the film, are not backwards, counting down towards the end of the roll. That's not a problem to long as all the computer software that's used to track edge numbers understands that edge numbers can run backwards. Some systems do, but only some don't. So there is a roll of film that can't be managed by the system. Believe me, it's hard enough to get through all the intricacies of editing and negative cutting with suitable re-frames, without discovering camera negatives as well.

Negative control of knowledge, the discipline that can't be done because the shot doesn't last long enough. They know about the cut-back shot

CONSEQUENTLY, THE OTHER CURRENT IN THE HISTORY OF THE MATCH AND THE NEGATIVE MATCHERS. THEY ARE BECOMING THE SOLE CUSTODIANS OF THE ARCAIC SKILLS OF TRADITIONAL FILM HANDLING.

And the editor (film) shouldn't if he/she is not the one that takes in video, but a little harder in film, where a tape negative has to be made before either shot is cut in. And they're all suffered from the speed change, where the 30's were cut to show two seconds at the film being four seconds of time. Somehow it seems to take the editors by surprise every time.

Now, I'm not arguing against non-linear editing for any of these reasons. I don't want to be misread as a Luddite — that's not the point I'm making. I'm fully in favour of non-linear editing for the reasons I've already given. But in adopting the new methods, we have to take care of the old effects. For example, there are classic techniques that can guard against the cut-out. One involves making a work print — at least of the selected takes — camera stop to camera stop — and matching that instead of the negative. That gives the director a chance to see the cut projected as a film on the screen, it film quality and dimensions, and the editor a chance to see that the cut is correct. Then after final adjustments, the negative can be matched to the print. The Hollywood system using the best-tested tested rushes work print provides for this method automatically.

It's true that work prints cost money. But non-linear editing isn't really about saving money, it's about improving the edit. And that's what I'd like to get going. Ultimately the lab's department head can't make the match, it's the editor's job. After all, the lab also suffers from a lack of work print. They're less business, and they don't have immediate checks on the quality of their processing. One possible consequence of current trends may be the further demise of film laboratories, replaced by a small chemical department cut at the back of a couple of video houses. With the greatest respect to the video engineers around here, I doubt if this scenario would be welcomed by anyone in the film industry — and not many on the video side either.

There is some of the physical problems to the impact of non-linear editing. Shakespeare's Hamlet says it the best way: "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." The film industry has evolved over the span of a complete century, and the many layers and dimensions of the technology are all now related. Introducing a new technology to one area will have noticeable consequences in many others. Consider all the implications before you decide on a production plan. There are more alternatives now than ever before, and the more alternatives, the harder the choice. But consider all the costs of a workprint before you even start off the budget. Consider all the values at stake before you make the decision, consider all the consequences of error before you commit to new techniques, and consider the potential expenses before you commit to the labor economy.

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ROOM REPORT

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*Birth of Our Nation: Centennial Park, Sydney,
1 January 1901. More than 100,000 people
attended the official Federation ceremony, at
which Australia's first film approaching feature
length was shown.*

Furthermore, owing to the numerous prints sold, most of the Federation coverage survives, released as the NPSA videocassette *Federation Films* as recently as 1991. By comparison, the illustrated lecture "Soldiers of the Cross" (1900) actually had only 15 unconnected one-minute films scattered through a 140-minute slide show¹, and some of the films were French imports.² The inauguration of the *Australian Commonwealth* was a continuous film presentation – longer, more important in content, more widely shown, and more lasting in its effect on our production industry.

THE PATH TO FEDERATION

During the 19th Century, the *Australian colonies* included six independent British colonies with no federal capital, no collective defence force and no uniform legislation. An improved transport and communications brought these colonies into closer contact, customs barriers between them became increasingly irritating. The new nationalist fervour of the 1890s saw a series of Federal Conventions and Conferences paving the way for union, inspired by Sir Henry Parkes (1815–1896) and later influenced by Sir Edmund Barton (1849–1920). Between 1898 and 1900, the various colonies held referenda to approve a Federal Constitution, Western Australia being the last to give its approval on 31 July 1900.³

Queen Victoria gave her assent to *Australian Federation* on 9 July 1900⁴, and nine days later it was announced that Australia's first Governor-General would be the Queen's Lord Chamberlain, a former Governor of the Colony of Victoria, the elegant but rather sickly Earl of Hopetoun (1840–1908).

The first day of the 20th Century, 1 January 1901, was selected as the official inaugural day of the *Federated Australian Commonwealth*, when not six British colonies would be joined during an unprecedented day's celebrations in Sydney. A triumphal military and civic procession through Sydney's streets was planned to culminate at Centennial Park. There, set in a natural amphitheatre with room for hundreds of colonists, an ornate wood-and-plaster pavilion would be the stage for the final act of *Federation*, the swearing of Australia's first Governor-General and Federal Cabinet.

Commonwealth Celebration Day's preparations were expensive and serious. Triumphal arches resplendent with symbolic and heraldic decoration were erected along the route of the Sydney procession. Some were official arches erected by the citizens of various cities or colonies, others commemorated important natural resources such as coal, wheat and wool. Largest of all was the "Citizens' Arch" across Park Street at its intersection with Elizabeth Street, built by the "Citizens' Organising Committee to a design by Varney Parkes in a special plaster and paper cane fibre composition. All along the route of the procession were decorations, colonnades, fencing, decorative columns, emblems, slogans and flags with the Union Jack predominating over all.

10,000 local and imported Empire defence forces joined in the procession – no mean logistical feat while the Boer War and Boer Rebellion were still in progress. 2,000 British troops from each of the regiments in the Life Guards, Dragoon, Horse Guards, Coldstream, Grenadiers, Scots, Hussars and Foot Guards mostly came out on the eve. Otherwise, their first visit since the withdrawal of British forces from these colonies in 1870.⁵ A further 100 members of the Indian Native military were dispatched per La Dalmeida on their first official visit to our shores.⁶ All were temporarily accommodated at a huge Military Encampment at Moore Park and the Agricultural Showgrounds. 519 policemen were to guard the five miles of the processional route, with timber grandstands built temporarily at every possible angle of vantage, some seating 10,000 spectators.

The work of festivities (commencing with Commonwealth Celebration Day) was organized by a co-ordinated network of committees⁷ – the Reception and Entertainment Committee; Citizens' Committee; Decorations and Illuminations Committee; Processions and Demonstrations Committee; the Peace Committee, and even an Aquatics Committee for marine displays. All of the national committees were co-ordinated by an overall Organising Committee headed by the Chief Clerk of the New South Wales Public Works Department, John Forbes.⁸ Although Sir William Lyne's New South Wales Government was prominent in the staffing and financing of these committees, they appear to have been quasi-autonomous and partly self-financing. None of their records seem to survive in the archives of New South Wales or the *Australian Commonwealth*.⁹ This article is based on surviving details in press reports and on J. J. Krennan's official book on the *Inaugural Celebration*¹⁰ published in 1904 by the New South Wales Government Printer.



Left: Sir William Lyne (1856-1934), who was sworn in as Australia's first Governor General on 1 January 1901, and as Queen Victoria's representative was the principal figure of the day's celebrations – and of the film coverage.

Right: Sir Herbert Booth (1856-1934), who was sworn in as the first Governor of New South Wales on 1 January 1901, and appeared prominently in the coverage.

COMMISSIONING THE FEDERATION FILM

Late in October 1900, the theatre manager J. C. Williamson was invited to form a "Musical and Theatrical" national committee¹¹, and to serve on the central Organising Committee of the Commonwealth Imaginations.¹² It is significant that the Federation Film later premiered during the run of his production, *Australia, or The City of Zoro*,¹³ at Her Majesty's Theatre in Sydney.

On 11 November 1900, *The Sydney Morning Herald* reported: "CINEMATOGRAPH PICTURES" On more than one occasion the Premier [Lyne] has been asked if the Government would make any concession as an imperishable record of such an important event as the inauguration of the Commonwealth of Australia by having a series of cinematograph pictures taken of the procession as it passed certain commanding points in the city, as well as views of the numerous of the Imperial guard of honour and other marching troops. Sir William Lyne has indicated the willingness of the Government to give every assistance in procuring such pictures. He is prepared to have platforms erected in suitable positions along the route of the procession, so as to provide of cinematograph pictures being taken under the most satisfactory conditions. Equal facilities will be given to record the brilliant military pageant in the Centennial Park [on 1 January 1901]. Although no official communication has been received on the subject, it is understood that prominent cinematographers from London intend coming to the colony, whilst several local artists have indicated their intention to take a number of pictures. The Premier is of the opinion that the occasion will lead itself to the production of a number of splendid views, and is hopeful that full advantage will be taken of it to secure films that will be viewed with considerable interest by people throughout the British Empire.¹⁴

Capacious offers of co-operation from filmmakers followed this announcement, and a week later "it was decided to recommend to the Government that cinematograph reproductions of, at least, the leading features in the procession be obtained."¹⁵

The tender to shoot the film was administered by the department usually charged with photographic responsibilities, the New South Wales Government Printer.¹⁶ Details of the accepted tender are obscure, but it went to the photographer dealer Baker & Rossie, acting as commercial agents for Australia's only corporate film producer of the time, the Salvation Army Luma-

light Department.¹⁷ "Soldiers of the Cross" had just been completed and a hiatus in exhibition caused by Herbert Booth falling ill meant the Department was available to try something more ambitious.¹⁸ Baker & Rossie had a close relationship with the Lighthouse Department since, back to the start of 1898, when it imported the Salvation Army's first Lumière movie camera¹⁹ and subsequently supplied the Department with raw film stock. In return, the Lighthouse Department used Baker & Rossie as the retail outlet for its films and other film-related materials. For example, from July 1900 Baker & Rossie sold the "Triumph" gas-producing flashlight systems²⁰ made under the patronage of Joseph Perry²¹, the Lighthouse Department's chief.

The relationship between these two organisations on the making of the Federation film was clarified by the former Baker & Rossie sales manager A. J. Perier, when he stated that:

Overall the type of the "armies" coverage was in the competent role of Major Perry, of the Salvation Army, that officer having long been a genius in the field of means proper for record and propaganda purposes [...] ²²

A further report on the filming by the *Sydney Mail* of 26 January 1901 states that the "cinematograph films [were] taken by two officers [sic] of the Salvation Army on Commonwealth Day"²³. Clearly, although Baker & Rossie may have managed the camera and provided raw film, the Salvation Army directed and shot the film using its own cameras from Melbourne. Its Lighthouse Department also processed and printed the film afterwards, in Melbourne.²⁴

By 21 December 1900, Baker & Rossie was able to announce that "very suitable positions have been selected for the working of the cinematograph cameras, which will run from 10 to 1500 feet [of film]"²⁵. Well-constructed timber platforms were erected specifically to facilitate filming. Their positions were listed in a 24 December 1900 letter from the Government Printer²⁶ requesting police protection for the cameras:

- (1) At Bridge Street, near Mart's Station
- (2) At Martin Place, opposite the Stamp Branch Entrance on the front of the General Post Office.
- (3) At Park Square, about 20 yards East of the Commonwealth Arch on the North side of the street.
- (4) At the corner of Bridge and Macquarie Streets, above the Eastern entrance to the Myle.
- (5) Near the steps to the Swimming Pavilion at Centennial Park.

The expense involved on these high platforms to guarantee an unobstructed view for the cameras emphasises the importance placed on the film. Only the best three vantage points are indicated in the final list of film components offered for sale.²⁷ Any footage taken from the first two positions must have been unsound, as it was not subsequently a demand or mentioned in appraisals.

Lumière Cinématograph cameras were still exclusively used by the Lighthouse Department at this stage.²⁸ The longest run was only 104 feet (1 minute 44 seconds), so that about 20 rolls were exposed for the coverage. The cameras had no pan or tilt facility, and only a single lens of normal focal length, providing an unvarying "wide shot" of the parade. These would have been the same machines used three months earlier to shoot film illustrations for "Soldiers of the Cross", possibly augmented by

equipment on loan from the stock of Baker & Russell.

The cameramen, all from the Melbourne Headquarters of the Salvation Army Limelight Department, had conveniently been in Sydney for the week prior to Commonwealth Day at a big Salvation Army Christmas Encampment at Marly Beach.¹⁰ The camera at Central Park was operated by Staff Captain Robert Senda¹¹, later the author of several volumes of the Salvation Army's official history. The city camera positions at the Treasury and in Park Street by the Citizens' Arch were probably manned by Sidney Cook and John Bowdin.¹² Major Joseph Perry directed the proceedings, and according to A. J. Pinner he moved between the camera stations by unconventional means:

In order to ensure the Major's swift passage from point to point through the crowded streets, he had been supplied with a novel means of transport – a fan engine driven by five horses!¹³

By shooting the parade from the city positions, interesting contingents moved during the frequent pauses from behind the camera as the Treasury could be seen close as the Parade passed the Park Street camera, with careful co-ordination from director Perry. The resulting film of the parade is necessarily fragmentary owing to the limitations of the cameras, but the collective view given by the coverage as a whole is surprisingly comprehensive.

The following short list, published by Baker & Russell to permit showmen to select sections of coverage according to their needs and requirements, appeared in *The Australian Photographic Review* on 23 January 1931 (p. 25). Additional details have been noted from the films themselves. The author re-assembled these from four different sets of prints like the NFAA video *Foundation Films* (1991):

INAUGURATION OF THE AUSTRALIAN COMMONWEALTH DAY LIFT – 1 JANUARY 1931

"A" SERIES: Taken at the corner of Bridge and Macquarie Streets, from the top of the Treasury's eastern staircase.

Arrived 9 a.m. on 1 January 1931, the 15,000-strong procession marshalled in the Domain in reverse order of precedence. It travelled north up the wood-blocked Macquarie Street, turning west into Bridge Street. The movie camera high up on the Treasury at this corner recorded its passage.

Opposite the end of Bridge Street, where the Caball Expressway now begins, were the damaged gates of Government House, where Governor-General Hopkinson came out to join the parade at 10.30 a.m. All of the rich look south down Macquarie Street, except "A" reel 3:

"A" REEL 1-100 mounted policemen in full dress uniform lead the head of the procession (reel 1). Eight Hours Day Banner leads the Trade Union Procession. An Aboriginal Car (pulled) with a wooden tableau of a water, shower and women guarding a statue representing the spirit of Australia; 30 mounted policemen and shouters from the Australian Workers' Union (on – large section of steel parade hyposoil). The Indian Five Brigade's horse drawn music pump fire engine, hose carriage, ladder vehicle (car – religious Indian by-passed and Canadian float (singing group) Indian Race Car (float) with an Indian group surrounding a base of Sir Henry Parkes. 52 feet (1 minute 33 seconds) of the original 104 feet survives.

"A" REEL 2: Mounted New South Wales Lancers with some plumes in their shako hats, New South Wales Infantrymen recently returned from the Boer War in varied uniforms. Some members of the Indian Contingent of 1919 are seen "in civis" (mostly) towards the end. Macquarie, Hopkinson's open carriage and Lancer escort move away from the camera to join the rest of the procession. 62 feet (1 minute 30 seconds).

"A" REEL 3: Victoria's Royal Military Band of 16 members. Victoria's



Shrine, led by Hopkinson's carriage and its way to Central Park on 1 January 1931 in Park Street, having just passed under the Citizens' Commonwealth Day Arch. The second car or carriage position was at the distance on the right, with the camera raised on the procession at 9.30 Arch.

Shrine: Looking north up Macquarie Street from Foundation House, Sydney on Commonwealth Celebration Day. The procession of 18,000 defence forces moves from the Domain towards the first world camera position in the street corner of Bridge Street, where the parade turned west. Spectators occupied every available vantage point, including the main temporary grandstand on the right.

For left: The start of the procession on Foundation Day.

Left: The gates of Government House opposite the end of Bridge Street, damaged for Commonwealth Celebration Day. The first movie camera position was high up on the Treasury, at camera left. Hopkinson came out to join the parade two feet from "A" Reel 3. The intersection of Bridge and Macquarie Streets also marks the end of the Caball Expressway.



"B" REEL 1: Press wagon, Italian flag designed by artist D'Amico Raldis, Canadian flag designed by John Ashton. Church leaders: Salvation Army carriage with officers Gilmore, Sanders and four supporting Commandant Herbert Bunch, seen three seconds after the premiere of "Soldiers of the Cross". University of Sydney's carriage. Chancelor McLean and Sir Arthur Kennock M.L.C. Probably carriage containing Raldis Davis, Landis and Williams. Probably Congregational Church leaders: Reverends Fosdyke, Griffiths, Cooks and Campbell (cars). 31 feet (51 seconds).

"B" REEL 2: Nine carriages with MPs passing two for away for identification. Aldermen, parliamentarians, Government ministers and judges. Carriage with four men in powdered wigs probably has Justice Owen, Simpson, Cullen and Walker. Mayoral carriage (diamonds from garb of occupation). 25 feet (1 minute 12 seconds).

"B" REEL 3: Royal Engineers in wagon-borne position built from South African mounted position and wagon following bare members of Observation Balloon Corps of Royal Engineers, a detour Air Force personnel (Bills can hear in an earlier part of the parade). Royal Horse Artillery, V Battery with one gun and a wagon. Queen Victoria's

Household Cavalry contingent, other Colonel Cook Wyndham or Captain G. C. Wilson leads 1st and 2nd Life Guards and Horse Guards wearing mail cuirasses and plumed helmets. 70 feet (1 minute 10 seconds).

"B" REEL 4: (Large portion of parade stopped.) First group lead 24 Royal Highlanders (the "Black Watch"), 24 Scottish Highlanders (Bucks or Buffs), 24 Cameron Highlanders (Queen's Own), 24 Highland Light Infantry. Shot line and numerous new identity "Double Fudders", but Kermar's 1964 book indicates: 11 Army Service Corps, 10 Royal Army Medical Corps, 4 Army Chaplains in dog collars, 6 men of Army Ordnance and Pay Department. 4th Norfolk Battalion of Infantry just came on film (cars out). 30 feet (50 sec).

"B" REEL 5: Large back group in start of Imperial Contingent. 32 Indian Native Cavalry in carriages, including Bengal and Bombay Lancers. 41 feet on Horse Infantry including Victoria's Household and Gloucesters. Band of NSW Lancers just comes into view heading the Imperial Contingent to follow on film (cars out). 38 feet (50 seconds).

"B" REEL 6: Governor-General's Suite (Kootaka lost) and Colonial Troops. Remaining section is either Victorian Mounted Rifles and Victorian Permanent Artillery, or possibly the end of the Tasmanian Infantry (in Shaks), Western Australian Mounted Rifles, under Amherstmen leading Colonial Mounted Riflemen and a corps of Amherstmen. 39 feet of original 34 feet (1 minute 24 seconds) survive.

"C" SERIES: Near the finishing-in Pavilion in Centennial Park. Swearing-in of First Governor-General and First Federal Cabinet preceded in remarkable detail, from a variety of viewing points - the actual moments of Federation and the most interesting section of film. Canasily, more footage survives than was originally believed.

"C" REEL 1: John Forrest (Colonialists Organizing Committee Secretary) with Hopkinson leading Vice-Royal party towards the Swearing-in Pavilion down the red carpet flanked by soldiers from HMAS Royal Artillery and Colonial soldiers. Admiral Phipps comes follows up to the rear as the band plays the National Anthem and soldiers march their hats. Taken from elevated camera platform south-west of Pavilion. 32 feet (32 seconds).

"C" REEL 2: Some carriage points, but with camera trained on the Fleming steps. Sydney's Archbishop Archbishop William Sumner Smith waits in Pavilion. Hopkinson shakes hands with a Premier's wife, holding Sir William Lyne and NSW Governor Darling who observe role of president. Hopkinson shakes steps, shaking hands with Prime Minister Sir Edmund Barton. Vice-Royal Party follows Hopkinson into Pavilion. 47 of the original 51 feet (51 seconds) survive.

"C" REEL 3: Various interior, from face of many people seen side (Step 1 - dignitary movement in position for the ceremony. Shot 1: New South Wales Governor Darling addresses the Oath to Governor-General Hopkinson, who kisses Bible and signs documents - ceremonial moment of Australian Federation (shot by Robert Sandid). Shot 2: Clerk of South Australia Parliament, E. G. Mackintosh, reads the Governor-General's proclamation of the Independent Commonwealth. Kirtus and Deakin look on. Shot 3: NSW Premier Lyne sworn in to Federal



Above left: The special movie camera platform built to record the ceremony at the Swearing-in Pavilion can be clearly seen in the lower right of this photograph. The cameraman appears in heading view, explaining a film magazine to the camera. Centennial Park, 1 January 1901.

Above right: Banner from the Federation Carriage showing Hopkinson leading the Vice-Royal into the Swearing-in Pavilion at Centennial Park (see description of "C" Reel 2). Originally published in Australian Photographic Review January 1901, p. 12.

Left: Staff Captain Robert Sandid of the Salvation Army Light Infantry Division, the cinematographer who shot the actual moments of Federation in the Swearing-in Pavilion, Centennial Park, 1 January 1901.

40 Manufacturers of their Naval Contingent (many were absent at the Boxer Rebellion in China). 156 Artillerymen and Rangers of Victoria's recently-raised First Boer War Contingent in parade line. Smaller ambulance and service corps (only 20 beds) also reformer men, 30 Artillerymen, Victoria Scottish Regiment in kilts, Engineers (one) Mounted colonial Lancers lead the 1st New Zealand Mounted Rifles, First New Zealand Boer War Contingent on their way home (plumed distinctly) (cars). 52 Indian Native Cavalry in carriages. 34 feet (54 seconds).

"A" REEL 4: Race of parade - WP carriage. Carriage of Naval Commander Adam de Freitas, steps of New South Wales Lancers marching, carriage-containing State of New South Wales Governor - Major Willoughby (Military Secretary), Captain Corbin (A.D.C.), Mr. Carles, Captain Baul (Army A.D.C.), Sirley Carr (Army Private Secretary). Governor-General's Advance Escort of New South Wales Lancers, Mounted Infantry and Mounted Police (cars). Governor-General Hopkinson's open carriage, which also contains Captain Wallington (de Freitas Secretary) and Major Pelton (de Freitas). Band guard of New South Wales Lancers concludes the parade. 24 feet (1 minute 14 seconds).

"A" REEL 5: Camera looks rearwards to the gates of Government House with crowd in foreground getting Hopkinson's first appearance before joining the parade to his open carriage with a NSW Lancer Escort of men from the "Aldershot Contingent", who were the first Australians to see action in the Boer War (cars). Cavalry officers Life Guards uniforms follows, possibly Colonel W. G. Cook Wyndham, commanding the visiting Imperial Contingent. 42 feet (42 seconds).

"B" SERIES: Taken from the north side of Park Street in Hyde Park, some 200 metres at the intersection with Elizabeth Street. Camera gives a fixed view of the pageantry on the Centennial Arch. After passing west along Bridge Street, the parade did a circuit of the city (it turned south at Pitt Street, west down Market Place, south along George Street, and out at Park Street, passing the second camera position on route to Oxford Street and Centennial Park).

Calculus, 90 feet was originally advertised, but 110 feet screens (3 minutes 30 seconds).

"C" REEL 4. Previous enemy ships from elevated platform on south-west side. 2-30 p.m. the end of the ceremony. Naval and Military leaders form a guard of honour flanking our ships. Hopkinson compliments staff with Dingley waiting female him. They exit, followed by the First Federal Cabinet with Harrison and Deakin in procession. Admiral Pauson appears in film cuts out. 39 feet (39 seconds).

"D" SERIES. Review of 10,000 Empire Troops at Centennial Park on 3 January 1901, a gesture of gratitude to Boer War servicemen from the new nation. The camera platform used near the Pavilion was moved across Grand Drive to the central flag ground of Centennial Park to facilitate this coverage. Most of this was taken from it, looking east and south.

No detailed shot list was advertised for this coverage; eight sections of the original 330 feet (approx.) reels survive. They were assembled on *Federation Film* with the assistance of military experts having a knowledge of the rules of military precedence.

"D" REEL 1. British Imperial Land and Royal House Auxiliary lead the review towards the caissons. Hopkinson, Major-General French (commanding NSW forces) and an ADC, all on horseback, break ranks to go to the Saluting Base, off the left of frame. Life Guards approach on the right side. 49 feet (3 minutes 9 seconds).

"D" REEL 2. Hopkinson, French and ADC at Saluting Base, NSW Landers film past in review, wide shot from elevated camera platform. 36 feet (38 seconds).

"D" REEL 3. Closer view of French and Hopkinson at Saluting Base, VIPs seated in temporary grandstand built on south side of Grand Drive in the background. Camera has been taken down from camera platform so closer than. An ADC rides forward to answer a question from French, who gestures at the parade with his sword. 21 feet (21 seconds).

"D" REEL 4. Colonial Infantry in khaki South African field kit, taken from elevated camera platform looking south-east. 10,000 troops can be seen on the steeper slopes, standing in squares. The Permanent Secretary of the Australian States approach with sunlight glancing on their bayonets on the rifle barrels. 40 feet (40 seconds).

"D" REEL 5. British Highland Infantry Contingent – pipes and drums leading the Black Watch, Seaforth and Cameron including veterans of the Boer War Battle of Magersfontein (DEW). 49 feet (49 seconds).

"D" REEL 6. Fragment only of close view of Saluting Base, Hopkinson presents in the salutes of the Commander in Chief of Australia's forces on Queen Victoria's behalf. 1 foot (2 seconds).

"D" REEL 7. Gems of the Royal Australian Artillery, drawn by horse teams. 24 feet (24 seconds).

"D" REEL 8. Indian Native Cavalry riding at a gallop with personnel aloft. Large corps of troops march in the distance. 23 feet (23 seconds).

EXHIBITING THE FEDERATION FILM

The exposed films were immediately taken to the Salvation Army Littlelight Department's Melbourne house for processing and printing.²⁷ The first print was rushed back to Sydney for its premiere at His Majesty's Theatre on 19 January 1901, in conjunction with J. C. Williamson's patriotic pantomime, *Australia*.²⁸ Set in the year 2001 during whimsical Sydney federal centenary celebrations, it predicted the Harbour Bridge and *knows* that North Sydney's heights would be "crowned with marble palaces and cloud-capped towers".²⁹ *Australia* ran for almost a month before the *Federation* films suggested as attractions.

The *Sydney Morning Herald* triumphed the film's extraordinary length on the day of its premiere: "More than 1,000 feet of film are involved, so that the longest 'spool' ever employed had to be made for the occasion."³⁰

A. J. Porter of Baker & Ross recalled that the projection of these lengths of film presented special difficulties:

The price was in the possession of the Government Printer and was allowed to be shown at the end of the programme [...] I know all about that as I was responsible for the actual screening. A wonderful feature the projector used was [and] actual camera that had been used to take the film. The said camera, used as a projector, a 'Lumière', was only



"Bingo" Branson (1864-1941) brought his rights to show the *Federation* coverage in Queensland, touring and licensing with them for several months, but this lovely life of a travelling picture salesman was cut on his cancer.

built to take reels of 30 feet. It took four men to do the screening – one to turn the handle, one to [manually] feed film onto the projector, one to take up the film from the projector and one to look after the arc lamp. All the staff was placed in the back of the north draped round with curtains, the 'back' [electric supply] being merely tapped from one of the wires used for ordinary lighting. Probably the biggest one of the bunch of operators was kind me. I had to stand outside, open the lamp house and slowly watch the operator and feed him [with film] carefully while about 300 to 400 feet of film were put through [in a time]. The set up was as follows:

1. Porter – load
2. Moulton – turn the handle
3. Mitchell – attend to the arc light
4. Cummings – look after the take up.³¹

As Lumière projectors had no feed sprocket, the insertion of reels longer than 100 feet would place excessive back tension on the over-exposed advancing claw, ripping the film. The special operation of feeding the film into the projector manually would form a loose loop above the instrument and avoid trouble, but it took moderate effort to do so. More advanced projectors coming into general usage by 1900, like the Edison and the Warwick, had a film feed sprocket between the reel and the instrument to form this strain-relieving loop automatically.³² Some frames of the *Federation* film have been found with "Edison" 35 mm perforations of the modern type to fit these

The Adventures of Priscilla, Queen of the Desert; Bad Boy Bobby; Country Life; Frauds; Hammers Over the Anvil; The Roly Poly Man; and Traps

THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT

DAVID YALOWITZ AND MONICA DOLIN

With *The Adventures of Priscilla, Queen of the Desert* director Stephen Elliot has forged a term for his ever exuberant style that works to generate the narrative, not develop it, as was the case of *Frauds*. The film's healthy energy and assured authority surely manages to avoid most of the confusion and narrative inertia of its predecessor. With its well chosen gay anthems and glamorous set-pieces, and its sharp writing and direction, the film is a visual and aural pleasure. Already a queer cult classic for some, and a solid force of contemporary cinema, *Priscilla* is bound to generate some healthy debates about Australian cinema and about movies of a post-themed genre in particular.

One genre that this film only needs to avoid is that of the loud movie, especially in its buddy-pic guise. No amount of laughter and music can disguise the fact that the film hurls back to the good ol' boy tradition of leading up the bar with liquor and heading down the backstop with your mates. Sometimes heavy but adventure (and perhaps a small amount of soul-searching) remained. In this aspect, *Priscilla* at true to its intentions. It explores nicely the freedoms and the tensions that life on the road can bring, especially when those elements with different attitudes and conflicting desires brought together.

The three drag queens taking to the road do so for different reasons—obviously they play a central role in *Alice Springs* for money, but with their own personal agendas to attend to also. Huge. Whoring plays. Tick, or, like in his "normal" life, in which the trip represents more than just a chance to get away, an occasion for the third lead. It's interesting that he's a wife and still in Alice, in a situation which brings out some amount of tension about. Que started for his loyalty to his committed wife, while the sexuality is a cover—intend to almost non-existent. What isn't in doubt, however, is his love of drag.

Alice Springs presents a strangely a fleeting melancholy to be like as *Demolition*. The only point up transgressive out of the three installments in its landscape is a lonely widow far from her glamorous early life as a member of the Memphis "Lun Gals."

That's an interestingly made, beautifully crafted Guy Pearce plays Adam, as Polina, the story stayed interestingly Polina is almost entirely malicious, simpering and crazy, and Pearce's fierce plotting creates a disturbing tension between playing the role, and seeing it up.



Bill Hunter provides the "come-able" interest as a gentleman caller, who develops an affair with ("boy" or "partner" would be overplaying it) for Bernadette. Needless to say, their conflicting personalities reveal the film with much of its humour as they negotiate life in crowded quarters on the bus "Priscilla", and amid the hostile environment of the outback.

The discovery is become queens of the road places them in direct conflict with the land, and its the contrast of city queens and alien soils that fuels the narrative. Instead of exploring these situations with any real insight or cultural engagement, however, the film simply relies on stereotypes and scenarios that doesn't live at their core with much respect or acknowledgment.

It is what they come in conflict with the inhabitants of this land that *Priscilla* because an interesting commentary on character, particularly when the main characters associate with natives. Drag and women have always had a complicated relationship, but watching this film it would be easy to assume that women are (ironically) the absolute antithesis of drag queens. *Priscilla* explores the notion that we are all in drag all our lives, yet the film also suggests that this is female drag are superior to women in female drag (and even in male drag). One such and exclusive women in a country pub is belted and outdone by the queens due to look, or either femininity or masculinity (Demolition's easily cut drinks bar), and is another outstandingly integrated scene, an Asian woman becomes the object of ridicule and disgust due to the things she can do with her tongue.

Perhaps the most complex scene is the one where the film is open to start up with a group of

STYLING: JEFFREY LEE AS STYLING IN PRISCILLA, PHOTO BY THE BLOOM

Aboriginals. The idea of their being outsiders and aliens in a strange land is both unexplored and used in the scene, even the way they "conquer" what they conquer. The idea of giving these people totally out of control with their surroundings, and playing off the landscape and the culture, is perhaps where *Priscilla* is both as most successful and as most weak.

Often the stereotypes the three queens submit to, and the fact that the audience they perform really unexplored (no self-respecting drag act would be seen shuffling in these three top leads) one to conclude that these boys are cheating up purely for the straight audience. Queer aesthetics and politics with the associated gender-fucking, is large and tough to avoid the concept of drag exposed in *Priscilla*. It is a shame that the whole and why of camp and drag are never questioned in the film, and left at the level of outrageous sexuality.

Elliot has insisted that this film should be viewed as a musical and that reading it as anything other than such would be to over-interpret in analyzing it (see interview in this issue of *Cineaste* Polina). However, when a man is dressed in late breasts, pancake make-up, a truck and high heels, and performs to Diana Gaynor's "I Will Survive", then the performance more than just a musical. Drag is not only intrinsic to the identity of much of what contributes the gay community, and as such plays a complex and often ambiguous role in its politics. Elliot has stated that the gay community will champion *Priscilla*, but perhaps he has assumed too much in overlooking the fact that

the community is still a homogeneous group, and that perhaps he had moved beyond his dislike for politics and engaged more thoughtfully with certain elements in the film life and product would have had more future and less gloom.

Further reading: See interviews with Stephen Elliott and Nicholas Hoag in this issue. Also see Jan Smith's review of the film in "1976 Festival Interview: David de Fina, *Goodbye*," *Cinema Papers* No. 100 (August 1984, pp. 10-1).

THE COMPLETION OF FUSCILLA, AGAINST THE MOUNTAIN

Directed by Stephen Elliott. Producer: Al Dark, Melbourne. Executive producer: David Perle. Screenplay: Stephen Elliott. Director of photography: Peter J. Brerley. Production designer: Denis Penrose. Costume designer: Lizzy Davies. Two Chopped Sound recording. Grade: Six. Editor: Guy Blaney. Composer: Guy Green. Cast: Thomas Mingo (Hendrick), Josephine (Fusilla), Guy Pearce (Adam-Feldman), Bill Hunter (Baba Sami Chedwin), Marlene Mark Holmes (Baba), Julia Carmichael (Alma), Alan Gogan (Montgomery), John Meade Bennett (Henry), Robert Maxwell (Lupatinsky), Physique Fitter (Lupatinsky) at presentation. Introduction with the Australian Film Finance Corporation of a United Image Synthesis Photo production. Australian distributor: Fox. Production: States 100 movie Australia 1974.

RAD BOY RUDY

ALMA 30-35

"It seems to be the best way to deal with the preoccupation of childhood was to go to the adverse side of the coin. It seemed to me to be better to talk about the dark side of it, to be dramatically more interesting."¹

Unlike films which set out to please and engage their audience, Rad de Haan's *Rad Boy* (Rudby) shocks and horrifies.

Rudby (Nicholas Hoag) is a 35-year-old adult who has been kept locked in a basement-like bunker by his "Mom" (Claire Birnie). Rudby plays with dolls, eats cockroaches and performs out-of-control experiments with his latest cat: his mother is inexplicably psychotic, maniacally beating him, locking him, feeding him, and abusing him. She has told him that you can't breathe on the "outside" and when it gets dark every time she goes out. "Be still—God is watching you," she commands and Rudby remains immobile until she returns. For the first 20 minutes we stay in this claustrophobic space on a black-and-white minimalist stage. After 35 years—literally all of Rudby's life—"Pop" finally returns and, in a version of the Oedipus myth, comes between mother and son. Quite his real: Rudby plays-rings the both of them and he's out of there.

If you haven't already left the theatre by the end of this opening sequence, the effort is supreme. By the time Rudby emerges we are effectively used to seeing the world from his perspective. Part of this has been attributed to

one of the film's proclaimed innovations: breast-feeding. A pair of mini-stained radio microphones and transmitters were built into Hoag's feet, so every scene was recorded with stereo sound from his perspective. Added to this technical perspicacity, we have also shared something fundamental about his spatial commitment: no one told us there was an "outside" either.

The streets and shops in Adelaide have never looked so vibrant, so alive. There are trees, leaves, cars, a small child, dogs, cakes, underwear and words and phrases, music, gleam plastic fly strips look gorgeous. And, joy of joys, there's jazz.

Rudby is unlearned: he's a nonjudgemental, uneducated, and the outside world like his isn't wonder.

Another unusual strategy De Haan employed was to film the different scenes of Rudby's experiences from the perspective of 21 different directors of photography. Originally a choice stemming from financial necessity, but when a slightly bigger budget was found, it still remained an unparalleled cinematography. De Haan describes Rudby as someone who "lacks a cohesive visual index".² So the different DOPs create a continually fresh look to everything Rudby sees for the first time. The result is surprisingly seamless.

Rad Boy (Rudby) has been compared with the European odd child films: François Truffaut's *L'Enfant Sauvage* (France, 1969) and Werner Herzog's *The Enigma of Kaspar Hauser* (London Film Club and Göttingen Film Germany, 1974). What it has in common with those films is a central character who has grown up "knowingly." However, he reminded more of John Sayles' *The Brother from Another Planet* (U.S., 1984) where the subject is the strangeness of contemporary society as it is reflected through people's reactions to the character in the brother's case, on alien on his unplanned journey of discovery. There is also a tradition of films where lovable innocent aliens come into our world and see it anew: both to our delight and dismay.

Rad Boy (Rudby) is finally a very smart film with a strong message about the state of our world. While Rudby approaches the world with openness and amazement, there are many lessons for him to learn. Writing in *Varsity* David Stratton says, "Using Rudby as a kind of a sponge, De Haan is able to comment on many aspects of contemporary society in a totally unorthodox manner. Among these likely to be satirized are the devoutly religious, terrorists, animal lovers, and the Salvation Army." Recent sightings: Violence, murder, robbery, ugliness, cruelty in animals, odd sexual prac-



NICHOLAS HOAG, RAD BOY (RUDBY) AND RAD BOY

tices, bodily fetters, police brutality and violence in custody and at last Rudby's experiences, De Haan describes it thus: "The world is funny and bright, ugly and beautiful, painful and forgiving, living and hopeful, fearful and hypocritical. That's also how Rudby finds it and how it deals with him. The world, or rather the people within it, teach Rudby how to be."³

It is an audacious vision and it is his vision-daring to offend, daring to say something, coupled with Hoag's astonishing performance that has resulted in international recognition for this Adelaide film. At the 1983 Venice Film Festival, *Rad Boy* (Rudby) won the Grand Jury Special Prize, shared with Robert Altman's *A Short Cut to the International* (Jury of Film Critics Award), and also was awarded the People's Prize as the best film of the Festival. More recently, De Haan was nominated best director at the Seattle Film Festival.

Probably one of the strangest things about *Rad Boy* (Rudby) how it enters Rudby's interior phases from cultural issues to cultural hero. Towards the end of the film he reads a picture book, a cat book and performs his cat's experiences in elaborate, dramatic, step-by-step, something reminiscent of a hybrid between a Alice Carroll and Joe Cockles. The words love him and adopt his words, crawling and dancing. His hand even performs bound up in dog-wag. The Rudby only a model could have had become everybody's best friend.

In the film's early happy ending, Rudby marries his true love, Angel; they have five boys, and live in a suburban lifestyle complete with a garden, a barbecue, water pistols and pets. I've heard some people call the ending "odd." But love, children and happiness are what many of us wish for ourselves, so why not for Rudby?

Notes

1. *MQ*, July-August 1974, p. 43.
2. *Writing Home*, July 1974, p. 54.
3. *Varsity*, 11 September 1975, p. 33.

Further reading: See interviews with Rad de Haan and

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RESULTS

Foxotti is the previously unseen first feature from Stephen Elliott, the writer-director of *The Adventures of Philip*, *Queen of the Damned*, and faces the unenviable prospect of only one being accepted at the hands of his younger, and more successful, sibling—and the one who Phil calls a flake. While it is tempting and perhaps even proper to blame unimaginative and timid distributors for the failure of *Phantom* to gain dramatic release in its own right, one must concede that the film's "experiment" with genre, though innovative and therefore worthy of applause, is not entirely successful and creates problems beyond those of creative miscommunication.

to Keith's outrage) that Jonathan is involved in the burglary and was secretly attempting assistance from him. Like all my previous readers, the child-like Fiedler continues to accuse his comrades until Jonathan and Rayburn failed to fight back, and eventually confront him in his highly idiosyncratic, child-like, prettily disguised as a Victorian lexicon. By this time, my sense of contrariness had been completely diminished, and we are faced with a debauching sequence that shows none of the pretence with which the scene began.

Shades of red seemed very dangerous
unless from its character.

HAMMERS OVER THE ARROW

But how do you go about stepping on stones thrown out in the Australian bush at the end of the century to the chime of the 100000? It's five stone years since Peter Harvey Wright bought the rights to Allen International's trademark of childhood stories and characters, Hansom across the Arch. This long gestation process, from his initial conversations with Marshall to the recruitment of Ann Thomas to research and collect

rate on the final draft has produced a narrative and lively sense of a depiction of Marshall's career and a charming life as it was right.

Penquin Books Australia has released a special edition of Marshall's stories to coincide with the 50th-anniversary release of the film and this includes a closing essay written by Harvey Wright on the selecting and filming of these stories. He writes that his chief aim was to find the right balance between two often incompatible goals: to remain "absolutely faithful" — to both the writer and the work — yet at the same time to fulfil your own requirements "in conversation with Harvey Wright. Marshall recognised the inherent differences between the two mediums, and encouraged the producers and scriptwriters to use the film form to its fullest effect. "Don't worry about my words."

A fundamental concern in adapting several individual short stories for one feature film is the lack of a key focus for the narrative structure which will lead to the film's climax or resolution. Scriptwriter Peter Hargreath selected horse-rider and writer East Grinstead (played by Russell Crowe) as the main character apart from young Alan Marshall, who would provide the necessary impetus for the film's narrative. In both Marshall's stories and the film, Alan (played by newcomer Alex Corbett) idolises East and dreams of becoming a great horseman just like him. However, Alan suffers from infantile paralysis and is confined to crutches and a leg brace. This is a cruel fate for a young adolescent boy which denies him access to the physical pleasures of mounted life in a small country town, where masculinity and virility are measured by one's power over a four-legged animal.

As Alan struggles throughout the film to master simply mounting a horse, his relationship with his hero, East, is modified by the growing close relationship between East and Grace McAllister (Jennifer Flanagan), the wife of his wealthy and successful father and from over whom Grace McAllister of Marshall's stories is actually the young daughter of this landowner. In a separate play from that of East Grinstead, she falls pregnant to a young horseman and shoots herself rather than face the scandal of bearing a child out of wedlock. Marshall wrote several stories of young girls falling pregnant, being sent away to bear the child and becoming social outcasts. This motif fits the moral codes of the early 1900s as included in the film in the subplots of the story of teenager Nellie Blaxter (Jasmine Douglas) who becomes pregnant after being seduced by Mr Thorne, the local priest and blacksmith (played by Frank Gillechrist). Linking Grace with East in the film draws these two narrative plots together.

Ann Turner's involvement in the final script draft led to a crucial change in the relationship

between Grace and East, who suggested changing Miss McAllister to Mrs McAllister so that the film could explore another moral code — that based by the audience's couple — without negating the tragic tale of teenage pregnancy. Thus the Grace McAllister of the film becomes the dominant part of the relationship — older, stronger, more independent and determined to assert her own freedom as an individual, both from her husband and East himself. Turner wrote the period Grace especially for Flanagan who gave up a two-year self-imposed exile to play the role.

The narrative focus on the three characters of East, Grace and Alan is further strengthened by the incorporation of other characters from Marshall's stories to highlight the main themes of sexual relations, adult feelings and social hypocrisy, all seen through the eyes of a young boy. In adaptation, four years' year old Alan is reinterpreted. Harvey Wright explains that this was a strategic decision designed to add poignancy to relations in the Marshall household. Alan's older sister Ellen (Kirsty McGregor) thus takes on a maternal role and becomes Pansy's motherly presence in her cynically pragmatic approach towards caring for father and son. Alan's motherly presence also strengthens the isolation edge between Alan and his father's passionate and antipathetic performance from Frankie J. Holden. Alan and East, and Alan and Grace, in whom he finds not only a mother figure but the focus for his own adolescent longings which can only be realised vicariously through East, is the catalyst to the growing crisis surrounding East and Grace's affairs. But the true narrative resolution of the growth of Alan, measured by his increasing knowledge and experience of sexual matters.

Despite these bold (and I believe, successful) alterations to Marshall's stories, there is still the utmost reverence for the poetry of the text. Throughout the script, Alan's narrative is carefully balanced to in-

fluence, and not intrude upon, the scenes taking place on the screen. As Harvey Wright explains, the narration was designed to reveal Alan's thoughts and feelings, rather than develop the plot, and to elicit from the audience a stronger sense of identification with him. Large excerpts taken directly from Marshall's stories are used at key moments in the narration and cited by the characters themselves within the film's action — two memorable occasions being when Alan's best friend, Joe Carmichael (in charming leather portrayed by Jake Frost) discusses the narratives, containing Alan's stories and the endorsement of both in Alan's honest account of the impoverished conditions of the Carmichael household and one often closing scenes when Alan's father reads aloud an evocative description of "East Grinstead, the horseman's" and promptly declares that his son is going to be a writer.

GRACE MCALLISTER (JENNIFER FLANAGAN) AND EAST GRINSTADT (RUSSELL CROWE) IN THE MARSHALL HOUSEHOLD



THE ROLY POLY MAN

BY STEVE HALLIDAY

The Roly Poly Man is an entertaining comic twist on the Australian character. The title sounds quite cute, but when Sandra (Susan Lyons) definitely calls Dick Trend (Paul Giamatti) "merely a roly poly man", she is not flattering him. She has just given a string-meet performance as an agent on Susan Sarandon's and has suddenly surprised him (and me) by stinky wranglings as self-styled "twelve Spider Women. It is that kind of movie.

This is a movie for movie buffs (whether they realize they are movie buffs or not). It takes on that additive combination of plot twists and characters with genre conventions, especially in Hollywood movies. The ending isn't like private eye's realization that he has left his civilian life behind of his children chasing Sydney on the transit bus, but detective Sandra's being changed and discovered by the monster flesh from the *Arachnids* look are back in *Arachnophobia* (Frank Marshall, 1990) and the welcome demise of the character played by John Sands. It will probably take audiences as other B cinema factors are the *Alien* series.

Writer Ryan O'Connell has his credit for television's *Baywatch* as her director *Bill Young*, who also has a history as a stand-up comic. As they approach the private detective genre and all in the mutant creature genre, they rely on color humor to give it wit and persuade us that it all has a possibility for an intertextual evidence.

The Australian Film Institute selection committee has acknowledged this skill in giving *The Roly Poly Man* a nomination for Best Original Screenplay. It is original in its absorbing of traditions and transforming them into designs all (with Australian ecological touches). David Shaffer has recently shown in *The Sun of Us* (Kevin Dowling and Geoff Burton, 1994) that audiences can enjoy the freedom-like color sequences, vocabulary and very tones of films. This is where Giamatti can make as laugh.

Some of the exchanges between private eye, downbeat-out and young Dick Trend and his contacts are not all that far from that renowned author of hilariously glibly dialogue Barry Humphries.

A great deal of the success of the film is due to Paul Giamatti's screen presence. He can turn his large-bodied, often violent passion and his pinched-attention intention to appreciative righteousness (as in Paul Giamatti's *Golden Rule* 1993), to fairly sub (as in *Alan Mulvaney's* Stan and George's *Real Life*, 1992). He can be all of these here and turns Dick Trend into a local sensation of glibly detective, now-acted but sometimes showed observer, roly poly sympathy and not-upon-the-eyes-of-a-male-and-would-

be taken Sydney post. Giamatti has great timing.

Young has also got the best out of the supporting cast. Susan Lyons looks so gloriously respectable, a respected magazine official, but she provides such a contrasting attraction/battle of the sexes that Dick Trend can seem a believably impossible sex object as he is pursued by a model manager, a psychotic widow and ex-wife (Zoe Burton) who looks and acts like Wendy Hughes in *Remember Look* (Elizabeth Canby/Mel Wright/River You/Carl Schultz, 1982), seductively determined to offend her offspring (and) as to Trend for the weekend.

And, surely, Les Poore/Chris one of the best roles as Malinky. Trend's impossible addick is seriously as being cheap who is a genius with technology and who takes the death of his son as a victory. Malinky's very hard.

There are some very brief cameo that are particularly good. Catherine Kennedy (light eyes) is away from *The Sun of Us* as she is the most beautiful television operator and Barbara Stephens as a concubine man.

Perhaps it should be noted that this is not merely a respectable movie. It takes us to a very late (Dick's) office. His last where a subtle of dialogue is a testimony because of the band a deliberately obscure music, the dialogue, with him and married sidekick (a naughty boy pleasure in crude jokes and language and more end-gut jokes (a handful of brains pocketed before going to court), speaking a letter before firing cyanide-laced/poison blood into the giant insect). I thought the absolute-coverage-of-connections approach to it all worked successfully and provides a sense of humor. However, the very tediousness should be warned.

The Roly Poly Man is symptomatic of recent Australian filmmaking, the persistence of parody, especially of urban/suburban murders, protestations and postmodernism. We have only to look at post-*Stridley* *Backdoor* (Bar Lufmann, 1992) successful movies, including all four of this year's nominees for AFI Best Film Award: *World's Best Thing* (P. J. Hogan), *The Adventures of Pinocchio*, *Queen of the Desert* (Stephen Elliott), *Real Boy* (Bobby (Neil de Klerk) and *The Sun of Us*. This means that we are in a defensive about our common values, able to laugh at ourselves (which was not exactly a previous occupation in recent decades). To that extent *The Roly Poly Man* is good for us.

Dick Trend is a sometimes great, sometimes engaging Oscar Landon and Bill Young and Ryan O'Connell are as a temper-in-the-movie-in-the and a contribution to Oscar genre.

THE ROLY POLY MAN Directed by Bill Young. Producer: Peter Green. Executive producer: Jonathan Steinman. Line producer: John Water. Cinematographer: Ryan O'Connell. Director of photography: Brian J. Bennett. Production designer: Peter (Perry) Mullen. Costume designer: Margot Wilson. Editor: Neil

Thompson. Composer: Peter Brown. Cast: Paul Giamatti (Dick Trend), Les Poore (Malinky), Susan Lyons (Sandra), Zoe Burton (Laurie), Frank Hughes (Humphrey), Bowen Woods (Professor Woodpecker), Peter Brown (James Mulvaney), John Steiner (Jack), Rough Mel Productions in association with Kinofilm Management, Australian distributor: Told Film & Television. Screen 80 code Australia, 1994.

TRAPS

SCOTT KURTZ

One of the most important aspects of early 1980s Australian cinema has been the emergence of women directors. The leading leaders, particularly the Australian Film Commission, have done much to encourage and support this trend.

Phyllis Green, a Victorian national now resident in Australia, graduated from the Australian Film Television & Radio School after having made two short-film shorts, *Therapy* and *The Space between the Door and the Floor*, both of which screened in the Cannes Film Festival of Cannes.

Encouraged by this success, Green made her first feature *Traps*, which she co-wrote (with Paula Carter). Based on a characterisation from Kate Grenville's *Domesticus*, it is the story of a married English couple who visit Vietnam in the early 1980s.

Michael (Gifford) (Robert Reynolds) is a post-natal-care who makes work practice in objectivity and inevitably ends up writing a private place for those who employ him - in this case Daniel (Steve Fyfe), a friend who is part of a French urban community.

As the film opens, Michael and wife Laurie (Sandra Rees) drive towards Daniel's plantation. Green clearly suggests that their marriage is on a tenuous course. They go to Laurie to take a pee in a toilet where Vietnamese support and disappear unnoticed. The scene evokes a threatening sense and tension that will later more violently surface, even if the staging somewhat undermines credibility (how could Michael not have seen the plantation workers approach the squinting Laurie?).

At the plantation, where Daniel lives with his teenage daughter, Viole (Jacqueline McKenzie), the Giffords try to find a balance between their needs as individuals and experts in a union. In particular, Laurie fights to move beyond the ideological elements of the marriage to not only find herself from Michael's domination but also his moral weakness, which tend to emotionally drive and inhibit their close to him.

Laurie has a moment with Michael - whom she sees and understands after quite clearly - in jail through her. This is symbolized by her appreciation at falling backwards from a wooden jetty into the glittering water. (Only her film is seen the details in an unexpected, easily explicit moment.)

By choosing Vietnam as the backdrop, *Traps*



PHILIP LAURENCE/BRUNNEN; TONY DREW/LANE AND BRUNNEN
BARBARA HOPKIN/PAULINE CHEN'S IMAGE

erous people is to find to not think of and be unswayed by, each colleague in a film with the political sensibilities and correctness of *Days*. If the Vietnamese script, creative constraints, com-

mand, Italy

very maneuverable.

Also disappointing is the first class quality. Having gone to the trouble of shooting in Vietnam (as opposed to visiting The Philippines or Thailand, as most Vietnamese productions do) with all its attendant difficulties, this is not a film that can't or doesn't make that region's particular beauty or atmosphere. Many of the exteriors are understated, such as by the bus on the driveway where several conversations take place. Chen has a crisp, clean eye for composition, but in this case (unless her shots) the images are sometimes just a tad matter-of-fact.

So, finally, how does Chen's debut stack up against those of her compatriots? Well, *Days* is certainly a more complete and accomplished film than *Breaker Highway* (Lucia Mahone, 1989) or *Deceiver* (Tracy Moffat, 1989), even if other ones come conservative. For all they obvious flaws, *Life's a Lie* and *Midnight* films strike out in more dramatic directions, are visually more striking despite a few narrative errors during ways. In comparison, much of *Days* looks as if it could have been made by one of several competent makers: European, male directors. To Chen, that may be a compliment, to others, it may be seen as a failure to contribute in what is perceived as the evolving female language of film.

But Chen has always been an individualist (as a time when Australian directors had led in thinking around issues). Chen changed it with the total immersion in *Days*, as her taking of a different route to many contemporaries is neither surprising nor unsurprising.

Days is not even nearly a successful film, but as first films in Australia go it is a good start. If Chen has looked more than she can handle, this is surely probable as the many minor key efforts pointing in striking different ways.

Notes

1. In a *Screen Papers* interview (see "Further Reading"). Chen gives the character's age as 16 (p. 1).

Further reading: See interviews with Pauline Chen and Producer Jim Mahoney and with writer Philip Owen both by Joe Arber, *Screen Papers* No. 55, June 1990 (pp. 4 & 5).

Staff: Directed by Pauline Chen. Producer: Jim Mahoney. Line producer: Tim Sanders. Scriptwriter: Robert Garvis. Filmed in China. Based on the book *Disappearance by Rose Kennedy*. Director of photography: Kevin Hayward. Production designer: Michael Phillips. Costume designer: David Paine. Sound editor: John Macgregor. Editor: Nicholas Pennington. Composer: Douglas Simpson. Hair: Gary Baxter. Makeup: Louise Duffield. Robert Williams (Michael Doolan). Gary Frey (Daniel). Jacqueline Matthews (Valerie). Kim Lee (Huey). Han Yu (Hien). Greg Henry (Marion). Jason (Franklin). Age Productions in association with Australia Film Production Corporation with the cooperation of the Australian Film Development and Film Queensland. Australian distributor: Nova. Screen 95 video, Australia. 1990.

accepts it as the most convenient of all possible young relationships against a politically turbulent background where social and physical factors bring about major changes on both individual and social levels. The parallel with *Durfield's* marriage does show that Vietnamese try to keep themselves from potential trouble and urge a sense of nihilism, the French wish to be free of the self imposed burden of being repeated over and over and suppliers, and so on.

On a structural level, these individual parallels add meaning to an interpretation of each other dramatically together they add little. The tension that is supposed to arise from the Vietnamese beginning to overthrow the French is underwritten and appears in no real way in *Days* and instead a mental concern (when the time comes to leave the classroom, they could just as well be watching a film, a nuclear attack, a serial killer). This is perhaps the film's greatest disappointment, rather surprising, given the Vietnamese aspects are clearly close to Chen's heart.

Equally surprising is Chen's portrayal of the Viet Minh, who are mostly presented as either stupid and innocent (hardly the blood-thirsty and cruel freedom fighters who so decisively defeated the repressed forces of the West). The scene where they gently put away at the back of Gerd's plantation gets wrong (even shillies and snail) Chen obviously wants them to use the initial tool that is used on the plantation (symbol of capitalist exploitation), as a torture weapon (symbol of repression), and so on. But it undermines the theme. There is a real need at this point for there to be interaction with their leader, Michael, Daniel and Huey get away. A technically well paced of the look with a sporadic feel doesn't help.

As well, Chen's portrayal of the Vietnamese as the rightist forces and lack of the of the land, and the goodness of a French person, may cause trouble for Australian who are aware of the historical origins. Chen, a refugee from Vietnam, was taken as a school and had her life mostly transient by a white government who has been aware of a red

pole against the widespread debate about the film's casting. There is also doubt that Daniel Harvey, a fine actress in several overseas films (since the Castro-Louis, and also a first striking adaptation, *Widely Handed* by Peter Foy) is (for this viewer at least) not as in his portrayal of a generous, light-hearted, white at length to camouflage weakness with charm become increasingly transparent. Sam Frey too brings an appropriate Frenchness and sense of bourgeois and sexual decadence to Daniel, though he cannot be said to be an exciting actor.

This leaves the controversial casting of Jacqueline McKenzie as Valerie. Obviously McKenzie is not French and much too old (she currently looks a age in the dialogue—also going to leave to Africa, have I finished her exams—suggests the character is supposed to be "16 or 17"). This age differential makes that Valerie seems serious as a red-haired woman with the maturity of a child—unless, of course, one believed she is playing a dress-up, hence, two sexual games with her father. Whatever it is, casting, McKenzie is casting quite unconvincing (the film looking up all sorts of over-the-top but have nothing to do with the script's theme).

At the same time, and as *Days* showed earlier, Chen is at her most striking when dealing with realism (which). Here she evokes such passions and tensions quite forcibly and the tension's scenes between husband and wife are some of the best in her film (along with the chilling confrontation of the Viet Minh boy in the under stairs room). Some may find Chen's over-reaction to linking Daniel's idealism with the decadence and desire of colonial rule (even McKenzie's momentary "I") against with a certain class of English aristocrats, but there is no doubting that in such scenes her direction is at its most evocative.

Where Chen tends to fail is in her less well-written, and directed, dialogue that is too often edited and only stated. It rarely has the natural flow of real dialogue between people, or the stylization that can exist and stabilize by its

Briefly CONTINUED FROM P. 8

the world. Since hosting the Olympic Games in 1988, the country has joined the select ranks of Asia's full-embassy embassies. Korea is Asia's most challenging export market and placed to overtake the U.S. for second place.

Korea's domestic cinematography gave birth this economic miracle. The economy has moved from cheap labour, light industry and protection to high-tech, efficiency and open markets. Likewise Korea's cinema has gone from quota quotas to quality productions able to compete with imports and to satisfy international, foreign audiences.

The Festival will introduce visitors to recent works by Korea's most established filmmakers — such as Im Kwon-Taek, Co-writer of the internationally renowned film *Baroque Woman and Whistle* — and rising newcomers — like Park Kwang-Su and Kim Ki-Duk.

The eight features comprising the Festival are

Park Kwang-Su's Devil's Report (1991) and *To the Story Island* (1994), *Kim Ki-Duk's Marriage Story* (1990), *Im Kwon-Taek's Supergirl* (1989), *Chung In-yeong's White Snake* (1995), *Lee Myung-Su's First Love* (1993), *Kim Yu-Jin's Only Because You're a Woman* (1992) and *Park Chung-Won's Our Twisted Hero* (1991).

Australian Film 1978-1994

Unforgettable years. It was a renaissance for Australian Film 1978-1994. *A Survey of Theatrical Productions* (Oxford University Press in association with the Australian Film Commission and Cinema Papers, Melbourne, 1995) would be printed with movie cartoons.

It has now been decided instead to publish a new edition of the book, including the additional years of 1992 and 1994. In November 1995, A book of similar methodology on New Zealand cinema, presently being completed by two New Zealand authors, is planned for release by Oxford at

the same time. A second set is even being prepared for enthusiastic Australians.

Cinema Papers

J. Leslie Harris, who has been *Cinema Papers' Administrative Officer* for the past twelve months, is moving on to more endemic work at the magazine, well, by all.

Corrigendum

Throughout whole "New Meters" *Cinema Papers' Film Finance and AFICI*, pages 36 to 38 in issue 100 (the same as *Film Finance*, principal Michael Gorman, was incorrectly spelt: *Cinema Papers' Apologies to Gorman*, and to *Jim Miskin* for the same.

As well, Quentin Tarantino's surname was misspelled in the cover photo caption and Barbara Berlusconi's Christian name was misspelled in the heading of his interview (p. 4).

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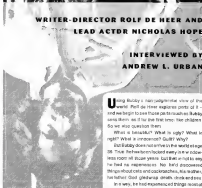
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B A D B O



**WRITER-DIRECTOR ROLF DE HEER AND
LEAD ACTOR NICHOLAS HOPE**

**INTERVIEWED BY
ANDREW L. URBAN**



Using Bobby's half-jaded mental view of the world, Rolf de Heer explores parts of it—and we begin to see those parts in a new light, as if for the first time, like children. So we also question them.

What is beautiful? What is ugly? What is right? What is innocent? Guilt? Why?

But Bobby does not arrive in his world at age 38. That behavior is locked away in a mindless room of those years. But that's hard to say he had no experiences. He had processed things about cars and cockroaches, his mother, his father. Good glimmers, death, drink and sex.

In a way, he had experienced things normal to adult-movie comic books. Yet it's all in a vacuum.

The power and visual of *Bad Boy Bobby* may incline audiences to imagine its creator.

Rolf de Heer "to be a weird, bitter, introverted mumbly with a hideous childhood? This is not so. He is a tall, good-looking, long-haired and bearded young man with a happy family background, and a childhood he describes as "no-pattern and light as the jungle" exciting and adventurous.

Rolf de Heer, for one, was one of six children, for two years when the family moved to Indonesia, from where they fled as refugees back to Holland.

The family later moved to Sydney, where his father's ill-determined sort of shop decided that builders were crooks, rejected all tenders and began to build his own family home. It only took him 20 years to finish, and for the last seven there was no hot water. For the kids, there were fun-filled days, but de Heer says his mother thought otherwise.

"My childhood was interesting and varied," he says. "It was a supportive family."

After leaving school, de Heer started work at the ABC and ended up as a producer, which he hated. After seven years of misery, he was somewhat surprised when accepted into the Australian Film Television & Radio School. "On the second day, I already knew I was in the right place," he recalls. "There another revolution in my life. I'd gone to sleep instinctually." He was 27.

Neither autobiographical nor born out of obtaining a pitiful job, *Bad Boy Bobby* is all the more surprising for its scoring vision. Where did it come from? What were the influences that shaped it?

DE HEER: There were lots of film influences that made the film what it is. One influence was an actor whom I saw in his thirties playing a man in his twenties in *MOA*. We decided to make a film together—but it didn't happen, so I think he'd either remain anonymous. Anyway, the idea of him playing an old man in a night occasionally wandering out appeared. But it wasn't cinematic, which is why I abandoned it and moved beyond that—to me observing and feeling things.

How did it progress?

The idea was to make a very low-budget film, in which I could say anything and do anything completely creative freedom, really trying to be bold and brave. I played with that for a few years and it became the sort of script that I never thought I'd make. But it was threatening to do. I built a set of drinks on which I wrote the ideas. Then I got to a point where I needed some money, so I needed to do a script quickly. By then I was in South Australia and I thought I'd apply to what was then Film South to develop the script.

How much of the grossed elements were in your head at that stage?

Well, it took beginning well-formed and the rest

Y B U B B Y

was less so. But the idea had been with me for ten years, so when I set down to write a book, quick, easy and the most painless writing experience I've ever had.

What was it like when you started to make?
I still wanted to make a film about music and perceptions and judging people too easily. My peerier gear had in hand with judging people too easily. The central character was well formed, and I drove it, more than I drove me. Also, my views on television are not apocalyptic, so the film friends to be subjective about television.

Through *Daddy's Eyes* we see how ridiculous television can be.

The way we're getting visually educated by the 24-second grab is unfortunate. Something goes out of our culture.

There are tough things in the film... because it's a film, not television. Okay, a few people will walk out in the first half hour. It was a question of how far we could go without alienating the audience.

But, it's tough at times and there are things you don't want to see, but that gives you to something special. How would you describe *Bad Day Daddy* as a film to someone who knew nothing about it, who hadn't seen it?
What I wanted to come out of it was disappointment to move people in every possible way, with humor, with appreciation of beauty. There is certainly compassion in the scenes between *Daddy* and *Daddy*, the girl suffering from cerebral palsy, when they are talking to love. It's quite an extraordinary part of the film.

I wanted to show that because he has no references to the world, his view of what is beautiful is different, so he can find common to what we would not generally call beautiful.

You know there are three types of abuse which parents have abuse... about children for example, abuse becomes abused parents. I wanted to say that with enough love and attention the system can be broken. His love is for what she is, not what she looks like.

Certainly what *Daddy* suffered in 20 years was close of a unique kind. What sort of childhood did you have?

My parents are Dutch, and they have a great love of children in different ways. I have strong memories of my father, who is not very sensitive, just spending hours talking over the confidence of a small child. So I have a deep appreciation of children and childhood—that's one of the reasons why *Daddy* was made. It's about telling people about a childhood.

Where do you think the film fits into Australian cinema?

It's neither consciously or unconsciously Australian or not. As a film, it began to come to me when I was living in places like Portland and

Uttara in Sydney—and around at the scenes were conceived for Sydney locations. So it grew like that. But you have to remember, the process was distilled for ten years, and then everything intense I brought into what I actually made the script.

It is certainly unlike any other Australian film, and it's like the film that I imagine would have something if viewed as the small screen of television.

Well, the three words "IS IT CINEMA?" were

NICHOLAS HOPE

Like de Maer, Hope was raised when his family migrated to a new land, in Hope's case from Manchester to Wynvale, South Australia. The youngest of four children, Hope had a wonderful time growing up in a working-class family that embraced the sports field for the boys every weekend. "We were limited to half an hour of television a day," he says, "and I remember getting into trouble at school for reading too much. I was even a signed student." He had read *Don Quixote* by the age of 12, but it was not until he became an adult that he recognized the benefits of "having a literary taste." Among the words collected by *Bad Day Daddy* was a first-hand piece from C.S. Lewis, the father of Cinema's Association for Youth, which Hope was on the data by the time we met to talk about the film.

Was first thing I have to ask is: What does a childhood look like?

I actually had my mouth full of chocolate—a slight peanut butter, though. But one one to convince me to do it.

Is that what convinced you?

(He grins, not really.) But I should that he wasn't asking me to do something that he wouldn't.

When we got to do it, there were no controlled circumstances. First, there would be only one table. Second, the chocolate diet from a lot of times, but it was kind of close and friendly. Third, I made some little special gifts like a I suffered a minor discomfort although actually it was more mental than physical.

What about *Daddy*, how did you create this character?

First, I need the word a lot of times. Then, for me, physically is a key thing. That starts to inform the character. While he is not alone, I tell the elements of autism would help create him, as I watched others and read about autism. It's a way of walking, really.

I also read some theories of a couple of

written an one of the main parts that I made to the wall.

And what is cinema? What is your answer to the end?

My answer is a partly instinct and goes into art and cinema. Cinema is about passion and larger ideas and philosophy and exploring society in a direct way. It's not as commercial as a film with a much bigger budget. I insisted on a low budget to make it more commercial.

children who were brought up in the wild—wild children, as it were, with no experience of civilization. There are similarities, but they are more animals. I also decided that the father was in the film, and, as he tends to move everything he'd be influenced by that. So I went to Oliver's (younger Oliver's) and watched but not—this was about 20 of them. I also discovered that people left to themselves tend to become retrospective. Then I worked out what his function is—he is a catalyst for the audience—and that really informs how you play each scene. To build and sustain that proved intense and challenging, but less difficult than I had anticipated.

What were your first reactions to the script?

The script was fantastic: non-compensating, passionate and compassionate, I was really scared and really excited. But I accepted the idea that I was smaller role in it, my little budget film. Then I grew more going when I saw got more aware to do it for real.

How did de Maer find you?

I did a 20-minute short called *Don Quixote* Cinema's first film, which told me. Now that it's a bit of a worry. Where do I go from here? I've already had my financial.

How would you describe *Bad Day Daddy* is childhood?

I think it's a modern Manchester. *Daddy* is the outsider. But it's a celebration of that only.

Was the process of making it stressful?

It was the most supportive environment I've ever worked in—it's a culture of art. It allowed us all to make choices, and it was a lot of fun, really. The work really in theater. The work in this film turned you as to cinema?

I love working in theater statistically, but film is an incredibly exciting medium. Part of it is that as an actor there is a point where you have to just let go and trust the director. This has been a good experience for me. I trusted that implicitly—and it was outstanding. ■

Sydney and Melbourne Film Festivals



DAVID SEIDMAN (LEFT) WITH ACTRESS LARINE LARSEN IN *THE FIFTH WAVE* (AFTER A BOOK BY JAMES JOYCE)

Six Short Notes on the 41st Sydney Film Festival

LAWRENCE PUGH

Two hundred and twenty six films or so, fifteen separate events, four venues, countless visitors, name-artists, a line considered some bemused, loose-by-the-sleeves analysis and summaries. Yours: there were just some of the elements of the 41st Sydney Film Festival. Though there seemed to be much more choice and though there seemed to be more people, it wasn't like once that this was the "best" Festival of them all. There were some respectable films, both short and long, both feature and documentary. Indeed all of the elements were successful and a handful of the most famous films were once again disappointing. This was a Festival where the elements were numerous at times so overwhelming, that one cannot do much more in a short review than point a few things of five or six select ones.

I - THREE SHORT FILMS ABOUT ANTONIO (REINHOLD, ROSSCELLINI, MINOVI)

The Festival proper began with a short documentary on Jean Renoir. It examined the various aspects of his career as a filmmaker, novelist and biographer, and included a number of commentaries by Claude Chabrol, Louis Malle, Bernardo Bertolucci, Bertrand Tavernier and Green Malles. Not all of them were perfectly striking, though Tavernier's contrast between

Renoir's autonomy and Renoir's collaborative approach. Bertolucci's insistence on the photographic art of *Le Règle de Jeu* (Renoir 1939) and Tavernier's emphasis on Renoir's refusal to make the film his Hollywood producers wanted him to make were revealing. Most touching was the aged Renoir's own recollection that his previous attempts to merge art and the shadow of Auguste Renoir through the cinema had in fact served to bring him closer to his great impressionist teacher.

Rossellini: Seen by Rossellini (Rossellini 1968) but did not always deliver, mainly because some of Roberto Rossellini's own views on cinema are somewhat at odds with opinion. However this was one of the most interesting films of the Festival, except from films such as *Germany, Year Zero* (Rossellini 1947), *Passio* (Rossellini 1958), *Stromboli*, *Terra di Dio* (Rossellini, 1949) and *Francesca e Jacopo di Dio* (Rossellini of St. Francis, 1950) representing the three major phases of his career – the neo-classical period, the war with Ingrid Bergman and the dictatorship of his last years – were shown in between interviews in which Rossellini outlines his own thoughts on humanism and his realism, mainly, brain physiology, the religious and ethical dimensions of the cinema and on his desire for a perfect of creation and a spiritual renewal that is predicated upon a rejection of the aesthetic.

of historical and scientific, and their success.

Finally, in *After the Dark*, Werner Herzog offers yet another subjective and intense meditation on the interactions of all-gods, myths and modern culture. Here he travels to Russia to point his camera at famous, fairly beautiful, Christian figures and recent persons who claim to have voices, see angels and experience miracles. To his credit, Herzog does not mock these people or take a superior stance. Not surprisingly, he seems to have much sympathy for many of these individuals; he reads the translations in English with some gravity. For example, and his camera technique is undoubtedly contributing to it, he has total awe of some of the more of these individuals. He reads the translations in English with some gravity. For example, and his camera technique is undoubtedly contributing to it, he has total awe of some of the more of these individuals. He reads the translations in English with some gravity. For example, and his camera technique is undoubtedly contributing to it, he has total awe of some of the more of these individuals.

II - FIVE HOT-TO-SHORT FILMS ABOUT LOVE (AND HOW AUSTRALIA CONQUERED THE KNOWN WORLD)

"Love throughout" might have been a suitable sub-title for the Festival. Certainly, four or five of the most memorable films, in the Festival, were about the varied issue. Rossellini's *Francesca e Jacopo* (Rossellini 1950), *Germany, Year Zero* (Rossellini 1947), *Passio* (Rossellini 1958), *Stromboli* (Rossellini 1949) and *Francesca e Jacopo di Dio* (Rossellini of St. Francis, 1950) are long studies of an unending man who, at length, to know where he will go, is clearly, a typical Rossellini character, with abundant and foundation, the relationship between love, passion, revenge and ultimately a type of absolute, hope and resistance. It also presents a particularly bleak picture of contemporary Poland. That, at a world of angels, headlines and profilers. Through the film, the measured intensity and the sustained, obsessive use of the yellow and the frame in *Stromboli* does evoke again the past, but hopeful world of the *Germany* where genuine human contact occurs, truly but in moments of sympathy which, after the course of a life (and of a film) inevitably.

Germany, Year Zero (Rossellini 1947), at least for the first two-thirds or so of the film, is a beautifully observed, very and sensitive tale of a young man who is torn between his duty to his family after the death of his father, and his desire to flee a town where nothing happens. Unfortunately, towards the end, the director of *Germany* and too Rossellini and the whole tone of the film is altered. It could argue that the *Germany* (Rossellini 1947) produced had too much influence and, as a result, *Germany* (Rossellini 1947) has a light touch, endearing, compassion is quite overwhelmed by sentiment and

removes other familiar critical cinematic events. Nevertheless, the tension in *Gaze* is the discourse on two relationships: that hope, love and presumably gender fulfillment.

Loyalty, *I suppose* is a harrowing story of a woman whose children are taken from her by welfare workers in the grounds that she is unfit to be a mother. The film is a powerful and engaging but, once again, there is an object lesson here. Ken Loach privileges certain attitudes such as wealth and envy, he endows a balanced or broader account of the tensions between individual and state - tensions which might have been a source of great drama. Consequently, significant parts of the film become unjustified, circular or redundant. It becomes much too predictable and is often overrated - anger, envy, wealth can lead to great drama but they and Loach's "dogmaticism" approach cannot sustain a film that is almost too long, long without becoming a thrill and without ultimately and tenderly allowing the viewer whose sympathies the filmmaker had hoped to gain. Yet the film concludes with a tone of hopefulness as well with an implicit affirmation of love. It is a pity that Loach did not spend more time on these positive things. The film might have been more balanced.

Two Australian films proved to be among the most popular. *Marley's Wedding* is a cool melancholy that engrossingly confuses along from the 1970s with drama and taste. The film does not plumb any great depths of the question of the discrepancy between the ethnic world of an individual and social perceptions of what is acceptable or desirable (hence the tension between Marley and Marley), it does seem to be unduly harsh in the institution of marriage, but it is a highly amusing, sometimes troubling, finally uplifting story of an individual who finds her own voice and her own place in relation to someone who values her for what she is and not for what she feels she has to be, for the friendship and love she offers and is prepared to receive.

The *State of Us*, and surprisingly, was voted the most popular film. It boasts a marvelous and endearing portrait of a father (Jack Thompson) who has a homosexual son (and whose idea of a "classy", romantic dinner involves around a serving of "presents and Ben Glen Mouillon") a well-written script and detailed secondary character actors; it is derivative but very effective use of black and white to evoke the past, and values of loneliness and alienation, as well as societal tolerance and ignorance. The film at times scores little more than filmed theatre and although it does not reach any dizzying heights in terms of technique or innovation, it is ultimately a convincing affirmation of extraordinary love of relationships in which a couple is prepared to "risk everything" even the film and situations of uncomprehending communities.

III - 32 SHORT FILMS ABOUT GLANN GOULD

Franses Goent's film on the life and art of Glenn Gould is a fragmented reconstruction in collage-like fashion. It combines animation, computer graphics, a ray tracing video film and more conventional sequences with actors to evoke scenes from an unusual life. In a Festival where the boundaries between documentary and fiction seemed untroubled, who is the subject: Is it Glenn, Russell or Lindsay Anderson, seemed early, almost effortlessly, recognizable, and where historical relationships were well understood, it was refreshing to see a film in which these and other issues are problematized and questioned.

In Goent's film, it is suggested that the historical subject is somewhat more elusive and problematic than one might commonly believe. It is also suggested that the lack of recognition the subject is given had its impact with uncertainty and that of enigmas. The film, on one level, seems to be an acknowledgment of incompleteness and the persistence of gaps and fissures in any attempt at reconstruction or telling of previous, recent or persons' fugitive lives.

IV - ZEN AND THE ART OF MISS-ON-SCENE

The most satisfying element in the Festival was the Glen retrospective. In fact, it took this and without the participation of Donald Richie, the Festival would have been very disappointing overall. It was also the most triumphant event. Glen's dramatic life suggests a still closer to many metaphors in this country - that is their loss. It is a cinema which is subtly concerned with the delusion of the family as a metaphor of social fragmentation and societal change.

with mobility and transience with the dependent dependence of children on adults and occupations, with the divisions between parent and son or daughter, the shifting nature of values and the shifting perceptions of the role of individuals. In these scenes, Glen's cinema is no less topical or topical today.

The films are also remarkable for the consistency of the signature and the technique. Glen's cinema is not and answering the viewer's focus is underplayed and the reflective gaze is paramount. It is as if one has a glimpse in an otherwise endlessly fading world, the better to see its metamorphoses. (The position of the camera, mostly at waist height, suggests the point of contemplation and respect in Zen, the position in which one meditates on scenes of family tension, will make, happiness and life with or the lack of these.) The films are remarkable also for the emotional range they evoke from a deep sadness in films such as *Donnan* (July Spring 1955) and *Tokyo Metropolis* (Tokyo May 1955) to quiet but constant optimism and subtle affirmation of hope and growth in films such as *Salisbury* (Early Summer 1955) and *Argentina* (Spanish Winter 1955) and happiness and laughter in films such as *Donnan* (July Spring 1955). The impeccable sense of composition, the use of red as a signifier of constancy in a world of flux in the last films (which were shot in colour) the remarkable performances from a dedicated troupe, and the elegance and grace of an many scenes are notable indeed. His cinema is somewhat marred by melodramatic and by occasional overacting and at times, there is an element of repetition in clusters of films, but overall the scores revealed

FRANSES GOENT'S 32 SHORT FILMS ABOUT GLANN GOULD





profound, unbroken and dramatic listening. This is cinema, reports with the death (and comedy) of British, industrial, and reproductive, with a tone of beguiling serenity with an overwhelming mastery of vision and with moments of unobtrusive poise and remarkable grace.

**F - TWO FILMS ABOUT WATER
AND DRINKING**

Two of the most eagerly anticipated films were commemorations on Goebbels and his legacy: 'The Frenzied Horrible Life of Louis Brandebach and His Wife, Anna Reich' (The first film consists of extracts from Reich's early films and from interviews). Though Brandebach is still a force to be reckoned with, his wife is a former prostitute. Her defence of 'Triumph des Willens' (1935) sounds terribly unconvincing. She is seen to estimate that aesthetic and ideology have nothing to do with one another, and claims ignorance with regard to the National Socialist's racial agenda in Germany. Yet the facts of the matter are that her film had been commissioned by Hitler – followed by an appointment with regard to the ideology of the Reich – and as a result ended at a Race rally at Nuremberg. In the film itself, the speeches of Hitler and Goebbels are interspersed with scenes of deviants and Jews taken without any trace of irony – on the contrary. These scenes are often hypergraphic in tone and issue. There can be little doubt that the symbols of the Reich are not only elevated but understood. Their historical legacy is not understood or questioned but magnified through the editing and cinematographical strategies. Hitler is often portrayed in megalomane terms. Ang Brandebach accepted the German National Film Prize for it in 1935 – it should not be forgotten that the judges were Goebbels. The interviewer does not raise these points. The ideology is to be associated from the

Methodology in any instance of Tripartite class (Williams, 1999) is a complex and interrelated system.

The documentary includes impressive instructions and scope. It covers all of the key phases of her career and is technically polished but the interviewees often retreats just when we are on the threshold of the most interesting and relevant issues.

Professor: New Reich is an earnest enough attempt to reveal the uglier side of post-Holocaust. The director, Bengtsson, admits that the new Nazis undermine themselves at the film — they are torn into minorities and bring on a different feeling of division. But the director's reluctance to comment, as the official has noticed, makes problems; a number of points that he had wished to make. The director's suggestions and illustrations of many film images generally confirm that such an image left to its own devices for other views, without editorial commentary, is often numerous and not necessarily congruent readings, including the types of post-Holocaust elements that some German viewers have seen in the film. It is difficult to resist the belief that the director's film has just a little more than such left in the presence of universality of the film image is surely engaged particularly in a film that on the other hand voices of those who are opposed to the new Nazis continue to

Keywords: mental health and illness; life satisfaction; self-esteem; subjective illness

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Overall, then, there were numerous notable films but very little to wax lyrical about. The Australian entries were quite strong – certainly Laurence Johnston's *Plainsy* and the two features mentioned earlier were attractive films. It is a pity that others could not be shown. If these films suggest that our film industry is not in bad shape, the states could not be said to be other countries. Some of the most disappointing films came from Taiwan, China and Korea – these countries where one has come to expect very high standards of filmmaking. Likewise, the Festival is a mixed bag (and one may argue that it should be), the European cinema. It would seem that a fairer place for French, Polish and Russian entries in particular was surely not representative or were very disappointing with the exception of *Living with a Secret*. Two *Cobain* White and one at least others. Certainly the American, British and Canadian entries also stood out. In brief, the Festival of the cinema, one hopes that the Festival will build on its successes and provide a worthy celebration of world cinema. In the meantime, all the best.

43RD Melbourne International Film Festival, June 3 – 17 1994



Film festivals can be depressive, not for lack of a good program—but for the realization of their purpose. There were plenty of interesting films and in the 1994 Melbourne International Film Festival, but the reasons much of the Festival is banned are far sadder: time constraints, lack of money, transport problems, too little cash, or a combination of all these. And one should also realize sadly, considering the ripples expressed in a recent issue of *Screen*, that this is not unique.

With the exception of opening and closing nights, the Festival appeared considerably less lively, especially at a media event. Perhaps the changes already in place for the Festival over the past couple of years will turnaround the shortfalls which have stifled the organizers' control and periodically dinged the event. Certainly the move to the Regent Hotel on Collins Street by 1998 will give the Festival a new image as a Melbourne city event with the respect of various community groups. The other proposed changes (planned by late effect in 1995) to the tradition of having the Festival scheduled in early rather than late Melbourne's proximity to the Sydney New Year Festival has resulted in great media, television and advertising of

identity crisis. The new film is likely to give Melbourne the best of these worlds: a local, national and international audience.

Unlike previous years when the Festival tended to have a patch of the new and a dash of the 'old' (and a more specialist focus). There was a sense of including those areas of interest with greater definition for larger audiences, which is a good sign of the Festival's actively utilising difficult debate and of setting up events with the pre-designed concerns of cinephiles. One day where just such an initiative has been slowly gathering pace over the past few years is in the Festival's concluding *Asia Focus*, wherein it has shown an equally eclectic mix of art-house work and far more commercially popular (though less accessible in Australia until recently) films by directors like Jiro, Kurosawa and Takashi Imai.

The sign that the Festival is re-taking its initiatives in a major way was made plain by its noble effort to embark on a special programme of Robert Milder's films, and the joyous air of triumph of Milder himself. Respectably, it didn't come to fruition because the crush for the event is still incomplete: a Simon Wilson documentary on Milder, at its premiere, the

inaccessible, spontaneous problems of organizing special-interest events such as this. No matter: such an endeavour was not made highly visible this year by the predominance of two events: a selection of retrospective films from the Pipar-Heldbach Classic Film Collection, and the broad field exhibited in the Animation Pavils.

The Festival has always committed itself to showcasing recent Australian films and, surprisingly, they appeared to be the most widely attended at all events. But audience figures aside, only two of the films really deserve mention. *The Sun of Us* (Kevin Greville and Geoff Burton) and *Body Heat* (Philip Trappay).

The Sun of Us is a modest-looking production in comparison to the lavishly lit opening night film *Muriel's Wedding* (J. Hogan). Yet it is more thematically and stylistically challenging. The film deals with the relationship between a father, Harry Mitchell (Jack Thompson), and his poyson Jeff (Russell Crowe), and it does so by playing the device of direct address, which actually strengthens rather than weakens the entire surface of the narrative and dramatic fabric.

Jack Thompson's role as Harry Mitchell is in many ways a reworking of his role as Foley in *Sunday Too Far Away* (Ken Hannam, 1997). Foley displays all the positive, classic characteristics of the relationship myth: strong self, rugged individualism, egotism, loyalty to a cause. But there is also to clerk side: Foley is married to an emotional couple incapable of a genuinely loving relationship with a woman who comes to highlight any traits perceived as weak, and thus underscores the Homophobic tendency inherent within the relationship myth.

The Sun of Us does indeed include a no-nonsense sexual reference to Sunday and in its doing points to the changed attitude toward masculinity in Australia in the 18 years since Sunday was made. Harry Mitchell, in comparison to Foley, doubts the same positive traits, but he is open to sexual difference without it becoming a threat to his masculinity.

The device of talking directly into cameras is certainly essential in understanding the change of attitude. Harry and Jeff often suspend an immediate dramatic situation and offer their innermost thoughts on narrative moments in their past. When having been made fully cognizant of their personal histories, one realizes how the lack thereof can give rise to, and maintain, prejudicial assumptions.

Philip Trappay's first feature, *Body Heat* is set around the inhabitants of Problem Court, Homeville — a primarily established suburban estate — who have unknowingly become guinea pigs for a new body enhancement drug. It's a film truly off-center, weaving together and lampooning so many aspects of suburban culture as it can get its hands on, from flat beds to flower-clothes, from seamy-weeds to the fitness craze.

Body Heat is a dystopian film in the sense that its identity doesn't rely on the awful approval of being uniquely and proudly Australian. That is to say, when the temple of Australian film is ascertained, this film is primary, where there's sexuality, there's perversion, where there's a professional, there's clumsiness, where there might be a taboo (ie, having to be sexually exasperatedly correct), there's insouciance. The racial jokes at all this in *Body Heat* is, of course, the body ("your body is a trap") as it uncontrollably gives out ripe sport, throws up and roasts down.

The curious thing about *Body Heat* is that it works the other way around as well, especially when film with somewhat "suspect" intentions are legitimized through without-much-hesitation justification: it is a film that cannot be readily accounted for by the paradigms of our national film culture, which is not to say that it is a highly original film. *Body Heat* is certainly not shy in displaying its blood lines; it's just that the heritage is commonplace rather than revolutionary.

Body Heat thus acts as an ideological shield, a film like the other films Australia made in the '70s but were quickly abandoned in the context of today's Australian film industry. *Body Heat* is perhaps the ultimate "personel" film in this regard.

A restoration programme initiated by the National Film Archive in London and the British Film Institute under the patronage of Pipar-Heldbach resulted in the Pipar-Heldbach Classic Film Collection, which is made up of a number of the seasons "Early Hollywood," which toured the country through the Australian Film Institute, was the first of these seasons. The selections shown at this year's Festival are representative of a few film seasons currently missing completion. Sam Fuller's *Footy Days* (1947) and Howard Hawks in *Cold Blood* (1957) come from

the season called "Black & White in Scope: The Anonymous Actor." Or, *Blackside* (1996) is part of "The Films of Powell & Pressburger" season. Gene Kelly and Stanley Donen's *On the Town* (1949) comes courtesy of the "All Stars: All Stars!" The MGM Musicals of Arthur Freed" season, and representing "The Western" is none other than John Ford's *The Searchers* (1956). Given the impenetrable quality of the prints, and just the very fact of seeing these films again or for the first time, on the big screen is the ultimate justification for having this retrospective, no matter what excessively harsh criticism can be levied at the films. Perhaps in future years the Festival can organize festivals around these kinds of retrospectives because they are certainly worth reexamining.

Australian film always played second fiddle to live action film. But, probably as a result of the well following of *Woman's Film* (Laurie Fries), the popularity of television programmes like *The Simpsons* is apparent through cinema clubs, coupled with ever increasing advances in com-



THE RESTORATION OF THE LOST AUSTRALIAN FILM



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point-generated category, referred to as the
 later-generated category, is a wide field of animal
 behavior.

However, this induction technique cannot be applied in preference to calibration of three-dimensional (3-D) estimates. David Bédard et al. of the Polytechnique and David Sproston of Aardcon Animation were at hand to enlighten the uninitiated. Both have their studios based in Bristol, which is really the centre

minutes of Tom Thayer and took it around festivals without the BBC knowing about it. The film immediately picked up national coverage in its first year of airing: the festival circuit, and, coupled with interest from Mingei International, French television and newspaper interest from the BBC, it was decided to develop the pilot into a feature.

The techniques of the two studios differ in that Aardman specialises in claymation, while the LEGO® group emphasised animation in the

interaction of latex models with human figures (or Fort Thunin). The techniques are different but the approaches similar in principle. Whether one is using latex or clay becomes irrelevant because the common denominator is the fact of embodying life into something which is generally inanimate.

For inspiration, the Festival put together "Totally Aardman" a showcase of 17 pieces, the best known of which are *A Grand Day Out* (British Academy Award winner in 1999 and nominated for an Oscar the same year), *Grease* (two Academy Awards), *Mr. Bean* (Academy Award in 1997) and *The Wrong Trousers* (nominated for a Grand Day Out award, another Oscar win in 1994).

Audience is startled by intruding because it exerts back to the late 19th Century the invention of plasticity and to a story by between science and magic. Just think of telling Shelley's Prometheus, or the *Modern Prometheus*, which is about unchecked science intruding life into a dead object (with Prometheus, of course, being the man made of clay in Greek mythology).

Clay animation on film first made its appearance in silent cinema in conjunction with illustrations in what were called *tableaux vivants*, which initially were painted people that looked like sculptures. (A late example is Jean Cocteau's *L'Éternel Avenir*.) These films were usually involved a dream sequence brooded by a sculptor waking up, getting tired, falling asleep and then dreaming about the sculpture coming to life. In a bit of irony, clay animation was employed instead of painted figures in *Le Vrai*. Clay animation exploded around 1911, primarily because of the perfection of dream landscapes and the commercialization of film, and didn't come back into vogue until studio film. American came along in the late 1920s.

Given the festival's orientation has had to everywhere in the face of sea-sunrise, the Melbourne Film Festival made a daring move with the extensive presentation in the Animation Forum. The Academy and collaborations from at least made can for the more interesting, more

Films We Love Part 2

CONTINUED FROM P. 77

times, it fills out the story by becoming a visual novelogue, especially when a road journey from Brisbane airport (it's severely Tallinn-esque airport doubling for Brisbane) to Broken Hill (completely taken in tropical rain forests, the Sydney Harbour Bridge, aerial views of coastal cliffs and obvious natural attractions like Ayers Rock).

Of course, not all in *Bello* events is dramatic, nor is the above necessarily inconsistent with the film's dramatic structure. And perhaps it is just such commonplace 'Australasian' features which give the film its elegance, interwoven as they are with the circumstance of a lonely immigrant wanting to enrich his life with a wife.

There is at one point a beautiful series of camera movements when Amadeo (Alberto Sordi), the Italian immigrant, is writing to his betrothed in Italy, a peasant girl from the South whom he has never met and believes now resides in Rome as a factory worker. Amadeo is seen in mid-shot propped up against a telephone pole while in voice-over we hear the words he scribbles on his pad. The camera slowly pulls away high up into the air, and all round him is revealed a vast, empty, flat, sunbaked landscape.

The film then cuts to a shot of the Colosseum at night, then to a longshot of Carmela (Claudia Cardinale). In a dark, the roads are wet and Carmela, all dolled up in a blonde wig, mini-skirt and black boots, stamps her feet against the cold, while street lights in burning and cars circle around her. Amadeo's voice-over continues while the camera zooms into a close-up of Carmela.

Finally, the film cuts back to Amadeo where we left him, the aerial shot that time is descending as Carmela's voice takes over from Amadeo's.

The camera movements – away and toward the characters – are the visual equivalent of those correspondences crossing vast distances. But embedded within this symmetry of movement is the emotional paradoxes of the migrant, of living between two worlds, simultaneously an insider and outsider within the host culture, and as insider-and-outsider with one's original culture.

Carmela is not the peasant girl Amadeo had seen in a photograph which was taken 10 years ago, but a prostitute working the streets of Rome. Yet Amadeo is not the only one to be duped. His too is not whom he makes himself out to be. He cannot get by on his own appearance as he sees Carmela a photo of his handsome friend, Giuseppe (Riccardo Garrone), who lives in Broken Hill, owns an American car, a house, and is promi-

sly wealthy. Not, finally, is Giuseppe the man he is supposed to be. When Amadeo returns Giuseppe told Carmela the truth, he does, and in the process wins Carmela for himself. Giuseppe takes her home, but his home is a brothel and he is a pimp (the source of his wealth).

Carmela and Amadeo end up together in his dream home of Run Run Co, united in their misery. Enrichment or the hope of a better life is at the heart of the film's motif of movement, but the paradoxical undercurrent is that in getting near one still has less. *Bello* events is thus something of a "punk" revisionist film in which misery, sacrifice, loneliness and hardship are part of the mission of a new land.

But hope of a better life is not altogether impossible in the new land. Thus, it is up to guess the speech welcoming Carmela to Run Run Co.

Dear Carmela,

This is a historical day for Run Run Co. You came from the noble and ancient country that is Italy: the country of Julius Caesar, the country of Michelangelo, of Golden, the country of Marconi, the country of Caruso and of Pope Giovanni. You came to this corner of the desert to bring us a little of your old civilization.

1. Stuart Cunningham, "Decades of Survival: Italian Film 1945-1979", in *The Australian Screen*, ed. Alice Bloom and Tom O'Regan, Penguin, Victoria, 1989.
2. Andrew Pike and Ron Cooper, *Australian Film 1960-1979: A Guide To Feature Film Production*, Oxford/University Press in association with The Australian Film Institute, Melbourne, 1992, pp. 137-8.
3. I believe *Bello* events is not available in this country as film. It was happened upon while browsing through an Italian video store; the video is considered. Peter Films in Italy is believed to hold the domestic rights.

READ OTHER THINGS AUSTRALIA OFFERS: COMPASSION, COURAGE (Not in Australia)

Directed by Sam Zhang. Producers: Garry Mark Lerner. Executive producers: Frank Saravani. Screenwriters: Kristine Benney, with the collaboration of Long Zhang. From a story by Kristine Benney. Director of photography: Mike Tanti. Art director: Peter Maguire. Costume designer: Brian Pearson. Sound mixer: Massimo Lofredo. Editor: Paul. Editor: Maria Motta. Composer: Peter Motta. Cast: Alberto Sordi (Amadeo), Claudia Cardinale (Carmela), Riccardo Garrone (Giuseppe), with Corrado Guzzanti, Angelo Infanti, Eli Miliutin, Joe Sola, Tony Lucca, Paul Collins, Paul Serran, Paul Kramer, Frank Marcella and Roger Cox. Daniel Hecht. Listed for Distribution Film: 10mm. 134 mins. 1971.



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When I hear the word "mediation" I reach for my shotgun: Shareholder's Agreements

LEON HART



In a headless spirit of optimism, however misguided, collaboration in filmmaking often takes a company either for ongoing development of a number of projects or as a vehicle to make and market a film, thus avoiding entanglement with other enterprises.

The most common company structure in the industry is two equal shareholders who are also the only directors. Not surprisingly, at the time of formation of the company most filmmakers are too busy with the realities of the project to focus on the ability of the standard Articles of Association of the company to deal with shareholders' disputes down the line. These may be the very people who later debate it each other the flexibility of the Pope and the compassion of Boris, or is it the other way around? The best safeguard — a continuing good relationship — cannot be guaranteed. Even the most reasonable social engineers in the legislature believe that, don't they?

A shareholder's agreement is one way to provide a mechanism of dispute resolution, clarify the rights and powers of the parties, and head off energy-consuming costly litigation if a time in which the motives of Mother Theresa would be called into question.

Broadly, a shareholder's agreement is a contract among some or all shareholders entered into at the time of formation of the company, dealing with the rights and obligations of shareholders in relation to each other and the company's policies. For example, it may state that shareholders are not entitled to nominate a director, compel shareholders to vote a particular way on certain issues, forbid sharehold-

ers to participate in a business competing with the company, or require unanimity on certain decisions. The contents of the shareholders' agreement they also be incorporated in the Articles of Association.

Some care must be taken not to fetter the discretion of directors by compelling them to vote in particular ways, for directors must vote in good faith in the best interests of the company. This can be done by requiring the relevant issues to be decided by the company at a general meeting.

Here are some of the issues arising in Shareholders' Agreements.

Ratio of the Parties

The filmmakers may choose not to define the ratio because, given the equal voting amongst the parties, that is not an agreement if the ratio is to be done, but by deferring the ratio, no reader have already, the filmmakers have to give some thought to the nature of their contributions and specialties.

Ratio of Profits

In the types of arrangements we have just paired, the two filmmakers usually share in some from the film equally. This would normally follow from their equal shareholding. It is common to provide that shareholders will be taking to the company under separate service contracts, specialist and equally remunerated services, such as directing and writing.

Ratio of Incapacity

Some filmmakers are unable to participate through death or incapacity; the other may not wish to be involved in the relationship with the relatives of the latter, who may demand them of their own. The shareholder's agreement can deal with this by providing for a buyout, or for the non-shareholder to enjoy continuing economic rights but with little voting power. Usually, a buyout is to be preferred for the original intention is likely to have been to have working partners; the non-shareholders may be able to claim oppression and wind up the company.

Dispute

The standard Articles provide for the Chair of the Board to have a casting vote. In the structure, the filmmaker one party the board or votes to be decided by the board of directors. It has the advantage of removing uncertainty. It does not provide a satisfactory mechanism where the two members of a company are in a double position.

The agreement should allow for the parties to follow dispute resolution procedures, such as mediation or arbitration. It can also provide for the winding-up of the company for breach of this agreement. One method of resolving investment breakdowns which we have utilized is to create an absolute right for one party or the other to go, for example by a "shotgun" clause, whereby the shareholder who has decided to exit is held designated the value of the shares and requests the other to choose between buying and selling at that price within a pre-specified number of days.

The "loaded tender" method requires both parties to place their nominations of the value of the shares in a sealed envelope, which is then opened at a meeting with the company's accountant or auditor. The person submitting the higher price must buy all the other's shares at that price. These kinds of clauses allow the investors to apply the instruments of torture with in advance.

As such, they are solutions of last resort. The preferred course may be for each party to keep the projects with which they are most closely associated, the filmmaker getting the film up there given the other is payment on commencement of principal photography.

There may be a provision for a shareholder to buy back a shareholder/producer who has been inactive for a specified time.

DISPUTES OR BREAKTHROUS

Where disputes must be resolved quickly in the middle of production of a film, the filmmakers may be unwilling to accept mediation and arbitration. Those filmmakers who would make the *Marguerite Seck* room kind may insist that one party or the other must have the day of various issues at prescribed times or then, if the parties are unable to agree, the filmmaker may take over the film. Another practical matter is that neither party may have the money to provide the departing party with a reasonable such as a buyout, so the parties may be unhappy with the method of valuation set out in the agreement.

In summary, a shareholders' agreement can spare filmmakers the option of giving or taking a financial, particularly if one is taken to meet the individual needs of the participants and the film. As a result, some people want to avoid proceedings that would test the patience of Mary McEllister and end in the bloodlust of *Attila the Hun*. (I'm glad I definitely got that the right way around this time.)

For further enquiries, text & Spire, Level 20, 48 George Street, The Rocks, Sydney, 2000. Tel: (00) 247 8000. Fax: (00) 247 8888.

A NOTE ON HART & SPIRE

Hart & Spire is one of Australia's leading and most successful entertainment law firms. The

firm comprises Lloyd Hart, James Cooper, Tom Spire, Rita Stevenson and John Tiggart.

The firm and its lawyers have acted for a number of the leading and developing film producers, directors, writers, production companies, film distributors, media and sports personalities, together with musicians, song-writers, authors, artists and photographers both in Australia and internationally.

The firm has wide experience negotiating structuring, document leg and competing international and local productions including international co-productions.

Lloyd Hart has for more than 13 years acted for Film Finance Inc., one of the world's main completion bond companies.

Mrs Stevenson currently is also the legal consultant to the Australian Film Commission (Film Development Branch).

Hart & Spire has well-established relationships with leading entertainment law firms in the U.S., UK and Europe. More recently, the firm has been developing links with Asia by advising both local and Asian clients on entertainment matters in the Pacific region.

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Australia's First Films

— JENNIFER HUGHES

machines. The Lunelight Department had equipment to print Lumière negative onto Edison positive by 1900.¹⁰

The Federation film was enthusiastically received at His Majesty's

The scenes of the procession changed too frequently [...] so that the effect was rather fragmentary, but, on the other hand, many different aspects of the post-nuptial pageants were given. The audience warmly appreciated the appearance of the Highland and Indian regiments as they wheeled under a triumphal arch, and there was also afforded at the last a wonderfully revealing glimpse of the Governor-General in his State carriage. However, by far the best pictures were those taken at the wedding in person. Here, the arrival of the Governor-General with a brilliant staff, the scene in the parlour with the Archbishop reading prayers, the actual signing, and the departure of Lord Hopetoun with Sir F. M. Darley by his side excited overwhelming enthusiasm. Whilst the pictures were being shown, the orchestra, under Mr. George Hall, played some dashing march music, enhancing the pompous of the upper circle and gallery to join loudly in 'God bless the Queen' and other favourite songs. [...] To-morrow night will be a grand night, and it is anticipated that His Excellency the Governor-General and Suite will be present.¹¹

Delays in the film as well as its being slightly delayed by the unexpected demand of Queen Victoria on 22 January 1901, with the subsequent period of procuring closing many theatres. However, sales of prints of this film must have subsequently been equal as it was shown by dozens of touring companies in the various states and abroad.

In Victoria, it was first presented by G. H. Scarsville's 'Our Navy' company at Melbourne's Athenaeum Hall on 25 January 1901.¹² It was also put on at Barry Richards' Bijou Theatre in Melbourne from 28 January¹³, becoming the first Australian film to screen continuously at two venues in a single city. In provincial Victoria, the film was screened by Olympe & Richards' London Bioscope Company, commencing at Bendigo on 4 February 1901.¹⁴ Screenings were also given by several of the Salvation Army Lunelight Department's touring companies.¹⁵

In South Australia, its first screenings were given at Harry Richards' Tivoli Theatre in Adelaide from 11 February 1901.¹⁶

Townsmen screenings were provided by The Tivoli Company at Hobart's Temperance Hall from 4 February 1901¹⁷, in Launceston's Bijou Theatre by the Commonwealth Vaudeville Company from 16 February 1901.¹⁸

Queensland screenings were given by the famous 'Barco' Paterson, who purchased exclusive rights to the Federation film's exhibition in that state.¹⁹ He first showed them during a lecture on his First War experiences at Brisbane's Cremorne Hall on 12 February 1901. Later, he took them as far as Charleville Town on a southern tour.²⁰ However, the lively and successful life of a touring showman soon palled and, by July 1901, he departed for China on a journalistic assignment.²¹

Brisbane screenings were given by the New South Wales Agent-General in London after July 1901. The New South Wales Government Printer wrote to him on 17 June 1901 confirming



ART 2—(above) — JENNIFER HUGHES (below) (left) (right)

J. C. Williamson's panoramic production, Australia, or the City of Stars, in which the Federation film was first shown, provided this beautiful cage view of Circular Quay in the year 2001 — with a Whitbread Bridge design which, fortunately, did not materialise.

their dispatch

It will be noted that these films are of Lumière genre — a fact which should be pointed out to anyone exhibiting. I hold the original negatives, which were taken by contract to the Government, and which, I expect to say, are somewhat precisely as clear as the film. Still, they form a record which is an otherwise obtainable. Pictures from these films were shown at His Majesty's Theatre, Sydney, for about six weeks, and for a similar time in Melbourne.²²

The dispatch of a print to Canada is also noted in government-col correspondence.²³

The Salvation Army Lunelight Department only made use of two prints of its earlier short productions. Similarly, it had dozens of print orders for the thousands of feet of Federation coverage. Overwhelmed by his work and embarrassed by the profitability of this non-religious exercise, it was forced to register The Australian (Kinematograph) Company on 30 January 1901.²⁴ Commitments to produce further films for external agencies could then be placed on a solid business basis. While clearly separating this work from its religious activities, the considerable profits were also critically used to support Salvation Army social and religious work. This was one of several Salvation Army commercial offshoots in this period, including its Harewood Tea Import business, its manufacture of 'Darkest England' matches, and musical instrument production venture in St Albans (England).²⁵

The profits from this first major production commission allowed the Lunelight Department to buy Warwick Bioscope cameras and projectors to replace their obsolescent Lumière equipment in about April 1901.²⁶ With the new 'pin head' on its tripod, a range of lenses available for the cameras and a film load capacity of 1500 feet, 10 times that of the Lumière cameras²⁷, the Lunelight Department became the undisputed leader in Australian production. The president of the Federation coverage undoubtedly led to commissions from the Victorian and New Zealand governments to cover the Royal Visit to Australia later in that year — which will be the focus of a forthcoming instalment in this series.

"Quality, Innovation, Marketability" CONTINUED FROM 17

HOOKE: You're absolutely right, but that was to do with 10BA. Today we have to cope with the demise of the stations and with aggregation. Whereas television producers in Victoria used to sell their projects to Victorian network executives, and the battle would be at the network board table, now they have to get on a plane and sell them to the executives in Sydney.

My interest is not specifically financial. In the mid-'80s, when people were fairly unhappy with 10BA films, the best drama made in Australia that year could well have been something made for television, such as a mini-series. That certainly isn't the case today.

HOOKE: We have always said television was successful during 10BA, because the end user was at home, or most often, involved. You could get a film off the ground without a distributor or any kind of marketplace stamp of approval. With television, for stations to put up the license fee at the start means that it was something they wanted to be involved in, something they wanted in schedule.

They were very successful and it was a great shame that the whole system collapsed the way it did. Australia was developing a real export reputation in those mini-series, and, even at those 10BA prices of a million bucks an hour, that was about half of what you could make it for in England, and probably about a third of what you'd make mini-series drama for in the States.

We all wish there were more mini-series. And, indeed, when the ABC does them—*Broken of Christ*, *Heartland* and *Search*—you get a sense of what we have lost. It's really very sad.

Of course, *The Bushies* has just done very well and rated beautifully. Clearly the audience is in need of these kinds of high-production-value dramas.

DOCUMENTARIES

How are documentaries going?

FITCHETT: At the moment very well. Over the past couple of years there has been a lull in independent documentaries, but recently there's been an explosion in independent documentary production in Victoria. That's a lot for us. As well, five have just been completed and are awaiting release. There are also two others definitely coming up.

What are the returns like on documentaries?

FITCHETT: They are low, between 6-10% across our portfolio of documentaries. For television drama, it's about 50% and for feature about 30%.

Do you get one-off hits in documentary as you do with features?

FITCHETT: Well, we weren't involved in *Cave Tails: An Unnatural History* (Mark Lewis, 1987), but obviously that went into profit.

The ones that often sell are those which sell overseas. *Search for the World's Most Secret Animals* (1988) has sold well and returned well to us.

But, yes, it's difficult because, especially with the Documentary Australia, you are making documentaries specifically for an Australian audience and for that network [the ABC or SBS]. Most of those are very difficult to sell overseas.

The PPC is subsidizing those projects and I would say the expected returns on them are very low. The PPC is doing them as a straight subsidy.

SHORT FILMS

How are short films?

FITCHETT: We can only fund about three or four a year through the Independent Filmmakers' Fund. But last year's batch was *My Electric* (Stuart McDonald), which won the AFI award, *Seven Days under Mars* (Anna Johnson), which has just been awarded to Victoria, and *Only the Brave* (Anna Kalkbrenner). Moreover, those three have all been very successful and, prior to that, the Independent Filmmakers' Fund funded *Feathers* (John Bauman), *Love Boy* (Goeffrey Wright) and *Rings* (David Swaine), among others. It's a development fund for filmmakers to go onto hopefully their first features.

Do you readily fund shorts, or it's just partial funding with APC or someone?

FITCHETT: *My Electric* and *Seven Days under Mars* were totally funded by Film Victoria, whereas *Only the Brave* was co-funded with the APC.

HOOKE: The programme has been successful enough to warrant an increase in the budget. We have substantially increased the allocation to the Independent Filmmakers' Fund this year.

Given the activity you have decided to decrease, shorts, documentaries and television, how healthy would you argue is the Victorian film industry?

HOOKE: Our statistics indicate that there has been an increase of about \$27 million worth of production in the past year. We have gone from, and these are our figures, not the APC's, \$90 million to \$117 million. That's a fairly substantial increase. Not all of it is our production, you understand.

I'm still very concerned that, while the recovery is happening, we don't get anything like the inflated budgets or profit margins that filmmakers in other states often get. I'm concerned about our infrastructure. I'm concerned that the capital go back into the new technology, and new developments and the infrastructure. It's pretty important, obviously, to keep our facilities and our services at a functional level.

CULTURAL DEVELOPMENT

FITCHETT: In Cultural Development, we fund organisations such as Cinema Papers, the Melbourne International Film Festival, Open Channel, the AFI Awards and the Research and Information Program, and MIMA. We also fund special events and festivals such as the St Kilda Film Festival.

We also now fund the Australian Children's Television Foundation (ACTF). It used to be funded by Arts Victoria, but the money has now come across to us and we fund it as a cultural organisation.

In those areas you suggest you are unable to fund, or opposed to being unable to fund it to a level you would wish?

HOOKE: Yes, the Melbourne International Film Festival. If it's going to be of the caliber which the government would like, which I think is the Toronto model, then we are not resourced sufficiently to do that. That is a deep and abiding regret which we are starting to rectify.

FITCHETT: Another area we would like to fund is interactive multi-media.

HOOKE: We fund some of them, on an experimental basis, and obviously we would want to be able to determine demand. It is one of the convergent areas, and an area that we obviously have to monitor. We will be presenting that as a feasibility study to government.

[Robin Wright, Film Victoria's Production Liaison Manager, then joined the discussion.]

What does Film Victoria do in terms of marketing, as opposed to AFC initiatives?

WRIGHT: Something we are doing at the moment is the Urban Edge season, which is a season of films that Film Victoria has put together. It also seems worth that has come out of Melbourne in the past three or so years in an institutional forum. There are eight features, three short dramas and three short documentaries. They have all been produced with some input from Film Victoria.

The season is going to London to screen at BFI's National Film Theatre from 12-21 August. From there, it's going on to Washington D.C. to screen in the American Film Institute's cinema at the John F. Kennedy Centre, from 18-16 October, as part of a big festival of Australian arts at the Centre. It's very exciting for us and has become a really large event.

The season is arranged thematically around films that talk about Melbourne as an urban environment. They are very specific to place and to the sort of filmmaking that is being done here.

The features that we have are *The Big Sleep* (Nadia Tass, 1986), *Death in Brunswick* (John Rustin, 1991), *The Heartbreak Kid*, *Maidyay on the River Yarra*, *Nirvana Street Murder* (Alicia Vella, 1991), *Proof*, *Romper Stomper* and *Spotswood* (Mark Joffe, 1992). The three shorts – *Only the Brave*, *Blues Christmas* (John Armstrong, 1991) and *Ruthless* (Bruce Myers, 1989) – were funded by the Independent Filmmakers' Fund. We also have three short documentaries – *Kissers and Cops* (Daryl Dellora, 1991), *The Letter* (Alicia Vella, 1992) and *Life at Little Lane* (Jo Lane, 1992) – that were executive produced by Film Victoria through the government film unit.

The other thing that we wanted to point out through the season is the interactive nature of the industry here in Melbourne: how the filmmakers move between the various types of films they make, like Chris was saying, a short film through the Independent Filmmakers' Fund and then go on to do a low-budget feature, or are working on a feature, or doing corporate work or a documentary for the government through the Government Film Unit.

The season is being launched in Melbourne by Hidden Henry on 29 July and in London as well as Australia House on 12 August. The opening night film in both London and Washington is *The Heartbreak Kid*, and the American Film Institute invited three filmmakers to go along as well – Geoffrey Wright, Michael Jenkins and John Rustin.

Is this the first of a good thing?

WRIGHT: No, it's a one-off event. It's very timely because these films came together at a particular time and I think they represent a phase in Melbourne filmmaking. I don't think the same ideas are necessarily going to be carried on with.

HOOKS: We felt that these groups of films hadn't been adequately recognised as a genre, even though they have been



creative and financial success, in Australian terms at least. People hadn't really pulled together and thought about the theme, the genre platform, that was represented in the films.

WRIGHT: I went to the London Film Festival last year and started speaking to some people about it there. I know the programme was at the NFT, and it was very exciting to see the way they reacted to two things: the thematic organisation of the season we were suggesting, and the consistent quality of the work that was coming out.

I think a lot of that stuff which could have disappeared into the amorphous mass of New Australian Cinema has been given a focus. It's something people can latch onto.

HOOKS: In terms of other marketing, we have done the SWOT analysis – Strengths, Weaknesses, Opportunities, and Threats – and we are building a business plan for the Melbourne Film Office as we speak.

CHILDREN'S FILMS

HOOKS: I think we should also mention Victoria as a centre for children's television. With all the animation and computer animation, the ACFT, Crawford, Jonathan Schiff and so on, Melbourne is a little hub of excellence.

Next year in March, the World Summit on Television and Children will be held in Melbourne. That's something we are all looking forward to, and will certainly put Melbourne on the international map.

It's an interesting time in television all over the world. Some of the countries which have huge national broadcasters, and have always taken a significant interest in children's television, are being threatened by the new cable technology, satellite crossing borders and so on.

Equally, in the States, where they have always had a really free hand and can do anything they like to their children, suddenly the parents are saying, "Enough already. We really don't want a diet of crap from dawn to midday on a Sunday morning. Isn't there something better that we can do?" That's coming from the most free of free enterprises of the world.

So, they look at Australia, which has a combination of public broadcasters, commercial broadcasters, regulation and subsidy. They look at that model as something the rest of the world might emulate. It's quite extraordinary. Little old Australia is leading the way. That is an interesting development.

Notes:

¹ John Hughes previously made *Tease* (1986), which was theatrically released in Australia in 1986. The AFC has also funded Alicia Vella's second feature but, apparently, Vella was considered eligible for more AFC funding because his first feature, *Nirvana Street Murder* (1991), was not funded as a feature but as a 20-minute documentary (not happened to end up longer (73 mins)).

² "Greg Smith: Director, New South Wales Film & Television Office", interviewed by Ruthless-Copains, Cinema Papers, No. 103, August 1994, pp. 24-5, 31.

will always be prepared to give me a go, or at least view the film knowing that they would really like to have it. If it doesn't fit in, it doesn't. But I know now I've become part of the family doing the same with Jane [Kampouris].

Australians films don't get the same concern or care as places like Venice.

No. Cannes seems to me to be the only place that we Australians can tell movies now.

The AFI Awards are coming up and *Priscilla* seems certain to be nominated in many categories. How seriously do you take the AFI Awards?

Will you print this?

Of course, if you want us to.

Good, because I'm appalled at the AFI. I've never liked the Awards, the system or the pre-selection committees. For years, I've watched good films be looked around.

A year and half ago I did a film [*Priscilla*] that was invited to Competitions at Cannes, and Toronto. Two and half months ago it won the Grand Prix at Benicarlo. I'm looking at the trophy right in front of me now. It was a absolute thrill to win first prize. Laine Bannan's son was a judge and there was a huge jury of all sorts of fabulous people. The Festival has invited me back next year. I can't wait to go, because they are a really fabulous bunch of people doing a very unusual Festival.

So, here we have a film that has been proclaimed the world. Love it or hate it, it has been noticed. Back here, it was entered in the AFI Awards and got one nomination, for costume design. I was furious. There was my first nine-year. I had supported them, I'd gone to the things, I'd read, and here I was getting a major slap in the face. For example, Guy Green's work is one of the greatest pieces of film music I've heard. Yet, of the five people nominated for best score, not one was Australian. It just didn't make sense.

Eventually, I banged into some people from the AFI. I was having a bit of a bitch about things, when one of the people from a pre-selection committee spun around and said, "Well, I think the message they are trying to get to you is that you should keep your mouth shut in the press a bit more." So, that's how this

system works. Well, fuck them. I decided not to put *Priscilla* in the AFI Awards.

Unhappily, most members of the crew, many of whom are on their first film, came to me one by one and said, "Okay, we know the way you feel about this, but we need this for our careers." They put a pretty heavy lobby into Al Clark [producer] and about a week and a half ago I cracked. What I said is got it on, but I don't want to know about it. I'm not going to the Awards.

If *Priscilla* did win something, would it make you feel any different?

No, the system is wrong. — You can probably hear my blood boiling! I feel very strongly about this.

You obviously don't feel the same about the FFC.

The FFC got dumped on a whole grove on the press by a very unkind argument. Well, I've gone over the facts and figures, and a lot of it just wasn't true. It was a pretty nasty piece of gutter journalism.

All I can tell you is that the FFC, which was screaming and yelling when we were trying to get *Priscilla* up, because it was so incredibly difficult, has had a change in management. Andrea [Polley] went on there and so did Katrina Hughes, who is so good in negotiations at Cannes. She just keeps them running.

The FFC is so supportive. They have realised that the only way it is going to work is if Australians start taking gambles and do the unusual pictures that the Americans won't.

We don't have the money, we don't have the manpower, we don't have the media stars to compete with expensive American film budgets, expertise, freedom and imagination.

Do you feel you're still learning all the time.

Absolutely it's fascinating. I'm having a ball. Every time I get out there, I learn something new, with more and more interesting stuff happening all the time. It's a circus, but it's a terribly entertaining one.

FILMOGRAPHY

- 1991 *Fast* (short)
- The Agreement* (short)
- 1993 *Priscilla*
- 1994 *The Adventures of Priscilla, Queen of the Desert*



OPEN TO ALL PEOPLE 12 - 21.

entries open through the private and state school system

CLOSING DATE FOR ENTRIES 18 OCTOBER 1994

Some new entries in a printed format. Google Pages reports it cannot access information required in a different format, so it stopped here the staff to re-examine this information.

[illegible]

Abstract

is being city. Little Poshes feed into the shop which is selling her mother. That little top is a solid imagination. She was thinking up and handing forward an act. I say it's a challenge, what with television comedy.

Bookkeeper	Jonathan Chiswick
Business administrator	George Hickey
CPA	David Ford
General manager	Mark J. Smith
Editor	Lloyd Cantor
Food designer	Wayne Le Doe
Customer manager	Barbara Papp
Designer	Robert Kim
Training and Development	Paula Ross

Produced by **BBB**
(see Foundations Inc.)

Advertising

International Director **Signata Print**
Carl Lee Holbrook (Ded.) **James Holbrook**
(Ded.)

Spokane **Amya** (mostly new) **on the Coast**
Publicists
on the coast (mostly new)

[illegible]

Print company	Gregory Peterson
Out company	Norm Kline
Principal Credits	
Director	James Hinkle
Producers	Travis Wilkins Gregory Isaacs
CGI	David Burton
Editor	John Smith
Layout	Edwina
Design	Thomas

Synopsis: A young female mafia boss who also has a job studying Law at Indiana University makes a few mistakes in an arena (officiated event in the desert) of their

Cast: (The director doesn't remember!)

BPR 2004	
First appearance	1990
First description	Shaw and Shaw (1990)
First publication	Jan 1991 (1991)
First citation	Mar 1991 (1991)
First presentation	Mar 1991
Researcher profile	

Specialist in photography	Beginner Arts Feng Shui Miles Carter Renee Conley
Artistic photography	Selfless design Jenny Walker
Medical research	James Walker
Medical research/chemistry	James Walker
Current topic	James Walker
Medical research/chemistry	James Walker
Kind	James Walker
Research	James Walker

Continuity	Survival/Fearless
Mileage	Survival/Fearless
Price	Survival/Fearless
Resistant	Survival/Fearless
Low profile	Power/Fearless
Power Protectionism	
Find proof: superman	Power/Honors
Isolated	Honors/Status
	SAFE
Success	Power/Status

Latent class	Percentile membership
Group 1	Upper 10%
Group 2	10-20%
Group 3	20-30%
Group 4	30-40%
Group 5	40-50%
Group 6	50-60%
Group 7	60-70%
Group 8	70-80%
Group 9	80-90%
Group 10	90-100%

1st conjugation 2nd conjugation (Planned)
 Casa de Dios (Place) El Estadio (The stadium)
 Synonyms: An independent town along a river &
 a small creek

Age, sex, and height	
First company	Sexual life
2nd company	Female partners
Partners	12000 - 15000
Physical condition	
Weight	Height

Fabric pulser	Allen Kelly
Superkickster	Sydneya Kerkow
Bomb wrapped	Gary Burghman
Rip	Gary Williams
Real pop!	Dan Hahn
Kicker	Eric Johnson

Gift card owner	Lynda Marie Gerny
Gift card number	John Crowell
Gift card number	Chakelle Lott
Gift card number	Marjorie Lott
Company	Lynette Plummer
Name - g	Lynette Plummer
Re number	Lynette Plummer
Zip code - g	Home Address
City	Home Address

[illegible]

Harvesters Agency Investment

Production RAC

Cast: Neil Patrick Harris, David Price, Jeffery Jensen, James Patterson, Christine Ebersole

Synopsis: A black, a Hispanic and a gay couple have come through the same trauma and pain as all gay couples in love for the first time. He tells her eventually to live with her mother because he's not a living with mother man. She's better with her mother because she's a man and she's not a living with mother man. (The last line is a joke.)

Post-Production	Arden Films
Production	IMAGES
Foreign Sales	
Distributor	Universal Pictures
Producers	Tamara Jenkins Deborah D'Amico

Director	Michael P. Jones
CEO	Steve Pritz
Chair of the board	John Pritz
Editor	Doug Cooper
Production manager	Glen Kennedy
Circulation manager	Ron McHenry

Planning and Development	Trade Magazine
Coating	Water-Based Coating
Additional coating	Gray Area
Production Crew	
Post Manager	Various Online
Post-Production	By Various

Researcher(s)	Walt J. Gould Laboratory University of Illinois at Chicago
Lab location	Urbana, Illinois
Instrument	Signal Processor
File	3 Files
Recording mode	Open ended
Video available	Yes
Off site location	The Family Play
Offsite location	The Family Play
Government Agency involvement	
Pre studies	Yes
Priority	Yes
Abstracts	Abstracts
Keywords: family game in children's treatment children's game learning family role in conduct disorder treatment family role in conduct disorder treatment family role in conduct disorder treatment family role in conduct disorder treatment family role in conduct	

447-448, 450-451, 453-454, 456-457, 459-460, 462-463, 465-466, 468-469, 471-472, 474-475, 477-478, 480-481, 483-484, 486-487, 489-490, 492-493, 495-496, 498-499, 501-502, 504-505, 507-508, 510-511, 513-514, 516-517, 519-520, 522-523, 525-526, 528-529, 531-532, 534-535, 537-538, 540-541, 543-544, 546-547, 549-550, 552-553, 555-556, 558-559, 561-562, 564-565, 567-568, 570-571, 573-574, 576-577, 579-580, 582-583, 585-586, 588-589, 591-592, 594-595, 597-598, 600-601, 603-604, 606-607, 609-610, 612-613, 615-616, 618-619, 621-622, 624-625, 627-628, 630-631, 633-634, 636-637, 639-640, 642-643, 645-646, 648-649, 651-652, 654-655, 657-658, 660-661, 663-664, 666-667, 669-670, 672-673, 675-676, 678-679, 681-682, 684-685, 687-688, 690-691, 693-694, 696-697, 699-700, 702-703, 705-706, 708-709, 711-712, 714-715, 717-718, 720-721, 723-724, 726-727, 729-730, 732-733, 735-736, 738-739, 741-742, 744-745, 747-748, 750-751, 753-754, 756-757, 759-760, 762-763, 765-766, 768-769, 771-772, 774-775, 777-778, 780-781, 783-784, 786-787, 789-790, 792-793, 795-796, 798-799, 801-802, 804-805, 807-808, 810-811, 813-814, 816-817, 819-820, 822-823, 825-826, 828-829, 831-832, 834-835, 837-838, 840-841, 843-844, 846-847, 849-850, 852-853, 855-856, 858-859, 861-862, 864-865, 867-868, 870-871, 873-874, 876-877, 879-880, 882-883, 885-886, 888-889, 891-892, 894-895, 897-898, 900-901, 903-904, 906-907, 909-910, 912-913, 915-916, 918-919, 921-922, 924-925, 927-928, 930-931, 933-934, 936-937, 939-940, 942-943, 945-946, 948-949, 951-952, 954-955, 957-958, 960-961, 963-964, 966-967, 969-970, 972-973, 975-976, 978-979, 981-982, 984-985, 987-988, 990-991, 993-994, 996-997, 999-1000, 1002-1003, 1005-1006, 1008-1009, 1011-1012, 1014-1015, 1017-1018, 1020-1021, 1023-1024, 1026-1027, 1029-1030, 1032-1033, 1035-1036, 1038-1039, 1041-1042, 1044-1045, 1047-1048, 1050-1051, 1053-1054, 1056-1057, 1059-1060, 1062-1063, 1065-1066, 1068-1069, 1071-1072, 1074-1075, 1077-1078, 1080-1081, 1083-1084, 1086-1087, 1089-1090, 1092-1093, 1095-1096, 1098-1099, 1101-1102, 1104-1105, 1107-1108, 1110-1111, 1113-1114, 1116-1117, 1119-1120, 1122-1123, 1125-1126, 1128-1129, 1131-1132, 1134-1135, 1137-1138, 1140-1141, 1143-1144, 1146-1147, 1149-1150, 1152-1153, 1155-1156, 1158-1159, 1161-1162, 1164-1165, 1167-1168, 1170-1171, 1173-1174, 1176-1177, 1179-1180, 1182-1183, 1185-1186, 1188-1189, 1191-1192, 1194-1195, 1197-1198, 1199-1200, 1202-1203, 1205-1206, 1208-1209, 1211-1212, 1214-1215, 1217-1218, 1220-1221, 1223-1224, 1226-1227, 1229-1230, 1232-1233, 1235-1236, 1238-1239, 1241-1242, 1244-1245, 1247-1248, 1250-1251, 1253-1254, 1256-1257, 1259-1260, 1262-1263, 1265-1266, 1268-1269, 1271-1272, 1274-1275, 1277-1278, 1280-1281, 1283-1284, 1286-1287, 1289-1290, 1292-1293, 1295-1296, 1298-1299, 1301-1302, 1304-1305, 1307-1308, 1310-1311, 1313-1314, 1316-1317, 1319-1320, 1322-1323, 1325-1326, 1328-1329, 1331-1332, 1334-1335, 1337-1338, 1340-1341, 1343-1344, 1346-1347, 1349-1350, 1352-1353, 1355-1356, 1358-1359, 1361-1362, 1364-1365, 1367-1368, 1370-1371, 1373-1374, 1376-1377, 1379-1380, 1382-1383, 1385-1386, 1388-1389, 1391-1392, 1394-1395, 1397-1398, 1399-1400, 1402-1403, 1405-1406, 1408-1409, 1411-1412, 1414-1415, 1417-1418, 1420-1421, 1423-1424, 1426-1427, 1429-1430, 1432-1433, 1435-1436, 1438-1439, 1441-1442, 1444-1445, 1447-1448, 1450-1451, 1453-1454, 1456-1457, 1459-1460, 1462-1463, 1465-1466, 1468-1469, 1471-1472, 1474-1475, 1477-1478, 1480-1481, 1483-1484, 1486-1487, 1489-1490, 1492-1493, 1495-1496, 1498-1499, 1501-1502, 1504-1505, 1507-1508, 1510-1511, 1513-1514, 1516-1517, 1519-1520, 1522-1523, 1525-1526, 1528-1529, 1531-1532, 1534-1535, 1537-1538, 1540-1541, 1543-1544, 1546-1547, 1549-1550, 1552-1553, 1555-1556, 1558-1559, 1561-1562, 1564-1565, 1567-1568, 1570-1571, 1573-1574, 1576-1577, 1579-1580, 1582-1583, 1585-1586, 1588-1589, 1591-1592, 1594-1595, 1597-1598, 1599-1600, 1602-1603, 1605-1606, 1608-1609, 1611-1612, 1614-1615, 1617-1618, 1620-1621, 1623-1624, 1626-1627, 1629-1630, 1632-1633, 1635-1636, 1638-1639, 1641-1642, 1644-1645, 1647-1648, 1650-1651, 1653-1654, 1656-1657, 1659-1660,

Lead company	Parsons Brinckerhoff
Cost, company	\$100 million (fixed fee)
Regulator	NEC
Preconstruction	1997/98
Construction	1998/99
Construction duration	18 months
Principal Credits	
Structure	Peter D. Sauer
Foundation	Bill Pfeiffer
	John Pfeiffer
Steel structure	Peter D. Sauer
	John Pfeiffer
Roof structure	Ken J. Sapping
Interior	Clayton M. Smith
	Frege Adams
Other Credits	
Business	Ed Plummer
	John Pfeiffer
Food manager	William Nye
Food, restaurant	Tony Smith
Access	Herbert B. Co.
Transportation, passenger	John Pfeiffer
Sample service	John Pfeiffer
Ceremonial structure	Ken Sapping
Interior, site	Barbara Steinberg
Structure, site	Ken Pfeiffer
Roofing, office	John Pfeiffer
Site, office, site	John Pfeiffer

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Joint company	Something to give mutual	Joint Ltd
Dead company		ABC Co
Principal Officer:		
Director	Director (Company)	
Partner	Partner (Partnership)	
Non-resident, applying for residence:		
Devised/Invent	Artificial/Concocted	INVENT (ITP)
Partnership		(PARTNERSHIP)
Good-bye/Bye and goodbye/Good-bye		
Spurious, something in long history in a 60 minutes period of the estimated history. Guy and Louise (Guy's) (Loved one) (the subject of a piece that has been in the newspaper or the theatre) and documents and even a publically obtained (or is it because a significant changing situation or historical significance)		

For previous issues for details on
ANATOMY OF A UNION
BEYOND THE DOWNTOWN
CORRUPTION
SOMERSET - THE PARTNER
SCOTT TERRY - DRUGS (PT 1)
THE ICE
A HOPE IN THE
THE IRISH CONNECTION
HOW GREAT A PRICE WORTH THE
TERRIBLE NO. (continued) (continued)

RESEARCH

1000

THE 2008-2009 (2008-09) Food company		Other agencies, institutions, Government Colleges etc.
Pre-shipment	14/04/09	14/04/09
Pre-arrival	14/04/09	14/04/09
Post-arrival	14/04/09	14/04/09
Pre-arrival/Post-arrival		
General	Open Questions	
Pre-arrival	Open Questions	
Post-arrival/Post-arrival	Open Questions	
Comments	Open Questions	
Q&A	Open Questions	
Report received	Finaly Received	
Editor	Refused to Review	
All (results)	Refused to Review	
Comments	Finaly Received	
Pre-arrival/Post-arrival		
Pre-arrival/Post-arrival	Refused to Review	
Comments received	Refused to Review	
Pre-arrival/Post-arrival	Refused to Review	

Learning	Activity	Resources & Notes/Content
Common Core		
Common practice		Open Book
Common assessment		Answer Key
Core		Praty Linerly
Common type		Arithmetic
Center		Paul Barrett
Read log		Continuing Progress
Common Core		
Not seen directly		(Creative Commons)
Continuity		Learn (Creative)
Review objectives		Open Posing
Open-up		Open Thought
Still unknowns are		Learn (Creative)

1000

Laboratory	Atlanta, GA, U.S.
PostOffice	Atlanta, GA, U.S.
Shipping costs	Apple III: USD 100
Revised/second print	Printing: Germany
	Order: Britain
Cost: Apple III: USD 1000 (Apple III: USD 1000)	

[illegible]

Food company	Spun Flat
Free-packed in	Part - Spinale
Production	May - June 14
Principal Credits	
Director	James Gunn
Exec. producer	John Thomas (J&F)
Producer	Michael Upple
Executive producer	James Gunn

[illegible][illegible]

Plot (scripting)	Open Windows/Protections
Scripting	1991-1995
Protections	January-March 1996
Protections	April 1996
Protections	May-August 1996
Principal credits	
Director	Christopher Smith
Producer	Tom Smith
Scriptwriter	Tom Smith
OP	David Thompson
Sound engineer	David Thompson

[illegible]

See previous issue for details on
 ADAS-000
 (M) (F) (M) (M) (M) (M)
 (M) (M) (M) (M) (M) (M)
 (M) (M) (M) (M) (M) (M)
 (M) (M) (M) (M) (M) (M)

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[illegible]

Abstract

[illegible]

Food company	Food Australia
Founder/Executive	
• Owner	Neil Fries
• Founder	Neil Fries
• Co-founder	Philip Robinson
• Exec. president	Don Buchanan
• Spres. president	Gerard Kelly
• Supermarket	Mark Minichiello
	John Thompson
CEO	Mark Robinson
• Exec. vice president	Paul Robinson
• Editor	Philip Robinson
• Plant manager	John Robinson
• Customer designer	John Robinson
Marketing and development	
• Creative	Li Mulrow
Production crew	
• Plant managers	Quentin Carpenter
	James R. Gandy
	John Gandy

[illegible][illegible][illegible]

Abstract

For more information, contact the author at
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 1100 AMSTERDAM AVENUE, 6TH FLOOR
 NEW YORK, NY 10027-7003

[illegible]

Abstract

[illegible][illegible]

TABLE 1. *Continued*

Story editor	Peter Heymans
Script editor	Michael Patton
Casting director	Jo Riggall
Script agents	Mark Heymans

TABLE 1

Administrative Support	Team Leader
Administrative Support	Accounts Payable
Administrative Support	Accounts Receivable
Administrative Support	Business Development
Administrative Support	Customer Service
Administrative Support	Human Resources
Administrative Support	Information Technology
Administrative Support	Legal
Administrative Support	Marketing
Administrative Support	Operations
Administrative Support	Procurement
Administrative Support	Project Management
Administrative Support	Quality Assurance
Administrative Support	Research and Development
Administrative Support	Sales
Administrative Support	Supply Chain Management
Administrative Support	Training and Development
Administrative Support	Warranty

References

[illegible]

1000

[illegible]

TENEBRICOSE TEN

A PANEL OF TEN FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT RATED). THE CRITICS ARE: BILL COLLINS (BETWEEN 10); DALEY HENRIK, SEDNEY; RANDER HALL (THE KILLING); PAUL HARRIS ("DO", THE AGE, ZERO); IVAN HUTCHINGS (HYPN BETWEEN, ADDRESS-300); SEAN JAMES (THE JOSEPH AND KATHERINE); KEIL BLUETT (THE AGE); SCOTT MURPHY; TOM STAN (THE SPINAT AGE); DAVID STRATHORN (VARIETY, SEE); AND EVAN WILLIAMS (THE JETSETMAN).

FROM TITLE Director	DALE HENRIK	SEAN JAMES	PAUL HARRIS	IVAN HUTCHINGS	KEIL BLUETT	SCOTT MURPHY	SEAN JAMES	DALEY HENRIK	RANDER HALL	KEIL BLUETT	EVAN WILLIAMS	AVERAGE
FACE/COMPANION Claude Miller	8	-	5	6	-	7	-	8	6	7	-	6.7
THE ADVENTURES OF PRICILLA, QUEEN OF THE ORIENT Stephen Elliott	7	5	5	8	8	-	-	-	7	6	7	-
ARMED AND DANGEROUS Clara Law	-	-	6	7	-	10	-	8	8	-	7.8	-
BARBARY COAST Rodd de Moor	8	7	6	6	8	9	8	-	10	9	7.8	-
DOWN HILL Stephen Hopkins	-	3	2	6	6	3	3	4	5	-	4	-
CLUB AND PHILIP DANGER Phil Wayne	8	6	6	-	-	-	-	7	7	-	6.8	-
THE CLIENT Joel Schumacher	8	6	6	6	7	5	7	-	7	-	6.5	-
THE CROW Alex Proyas	-	-	6	6	6	2	-	-	6	-	5.2	-
TRANCE Stephen Elliott	-	5	3	3	-	2	-	-	6	6	4.2	-
NATHAN'S OVER THE HILL Ann Turkel	-	6	-	3	3	3	-	-	3	-	4.8	-
BALFOURIA Dominic Sena	-	3	3	7	8	6	-	5	7	-	5.8	-
THE LION KING Roger Allers & Rob Markoff	-	-	6	7	8	6	-	6	7	-	6.7	-
LITTLE NICKA Kenneth Branagh	9	5	6	-	6	-	-	-	6	8	6	-
MANHATTAN MURDER MYSTERY Woody Allen	9	8	3	7	7	3	-	4	5	-	6.5	-
MURDER'S MISSING P. J. Hogan	8	7	6	7	-	8	-	-	7	6	6.7	-
LES FEMES D'AYRI (George Night) Cyril Collard	-	-	7	6	-	3	-	5	9	8	6.3	-
THE NIGHT HUNTER Agnieszka Holland	8	5	6	6	8	6	-	6	7	-	6.5	-
SPINO Jon De Bont	9	7	7	8	8	-	5	7	8	7	7.5	-
SPINO & BOSS Bill Bennett	-	3	-	6	-	5	-	3	7	7	5.5	-
THE SUN OF SHINE Kana Denshō & Gendō Hattori	8	8	3	7	7	5	7	2	6	7	6	-
10 SPINAT FILMS ABOUT QUINCY POWIE François Girard	9	8	6	7	-	5	-	7	7	8	7.4	-
TRAP Proflex Chen	-	4	3	3	-	5	5	6	6	5	5.1	-
TRAP CHAIRMAN: HANG Krzysztof Zanussi	9	-	-	7	-	4	8	7	8	9	7.4	-
WRAP LATER: GILBERT GRAPES Lasse Hallstrom	9	-	3	6	7	5	-	6	5	-	5.8	-
WYTHINGTON Derek Jarman	7	6	-	-	7	3	-	5	5	6	5.8	-
WYTHIN GRAP Lasse Hallstrom	9	6	3	6	6	4	8	6	8	5	5.4	-



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